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"ALLIANCE MUSICALE."

GRAND METHOD

for the

8058.364

BASSOON,

BY

JANCOURT & BORDOGNY.

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PRINCIPLES OF MUSIC.

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, which are named after letters of the alphabet.

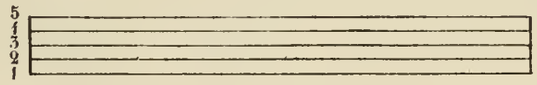
C, D, E, F, G, A, B.

The Italian equivalents, in use on the continent, are almost equally familiar to English minds.

Do, Re, Mi, Fa, Sol, La, Si

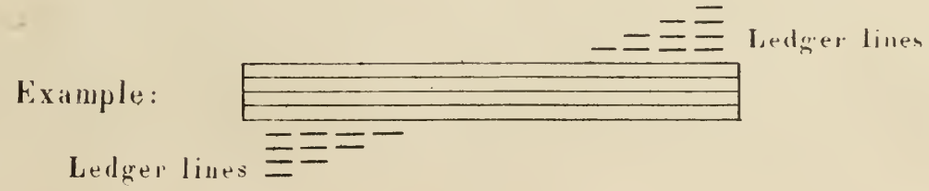
C, D, E, F, G, A, B.

These notes are placed upon five horizontal and parallel lines called the Staff or Stave,

Example: 

The lines are counted upwards, the lowest being called the first line. These five lines contain four spaces in which notes are also placed. The spaces are counted the same as the lines the lowest being called the first space.

But when the instrument requires a greater compass than the stave, small lines called Ledger lines are added, under the stave for the lower notes, and over for the upper notes.

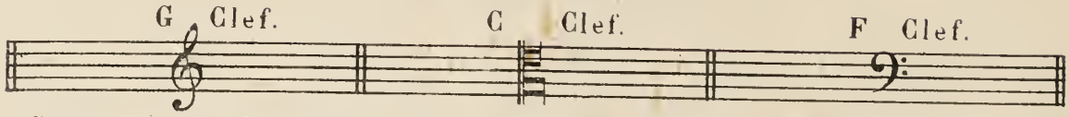


ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef 𝄞, the C Clef 𝄡, sometimes written 𝄚 or 𝄡, and the F Clef 𝄢 also written 𝄡:

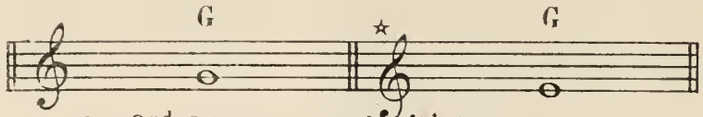
These Clefs are familiarly known as:



Soprano or Treble Clef. Viola and Tenor Clef. Bass Clef.

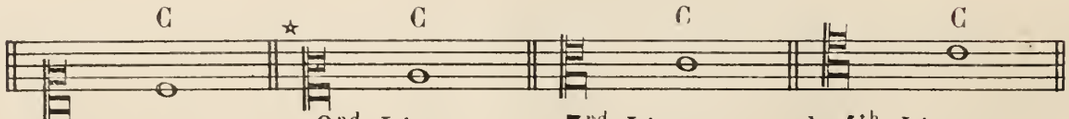
These Clefs are placed at the beginning of the stave upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes. But as all of them are not of equal use, those least required will be indicated by a star ⋆

There are two different sorts of G or Treble Clefs placed thus:



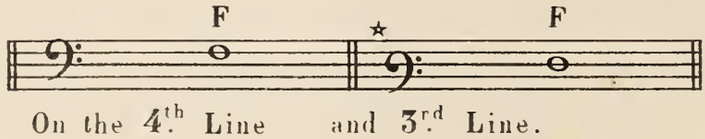
On the 2nd Line and 1st Line.

Four different sorts of C or Tenor Clefs:



On the 1st Line 2nd Line 3rd Line and 4th Line.

Two sorts of F or Bass Clefs:



On the 4th Line and 3rd Line.

The 3rd line Tenor Clef being especially used for the Alto-Viola every example will be given in that Clef. However it is very necessary to become familiar with the Treble G Clef on the second line and the Bass F Clef on the 4th line, as these Clefs are of frequent use in Alto Viola music, the Bass Clef being used in playing from Cello part when required.

ARTICLE IV.

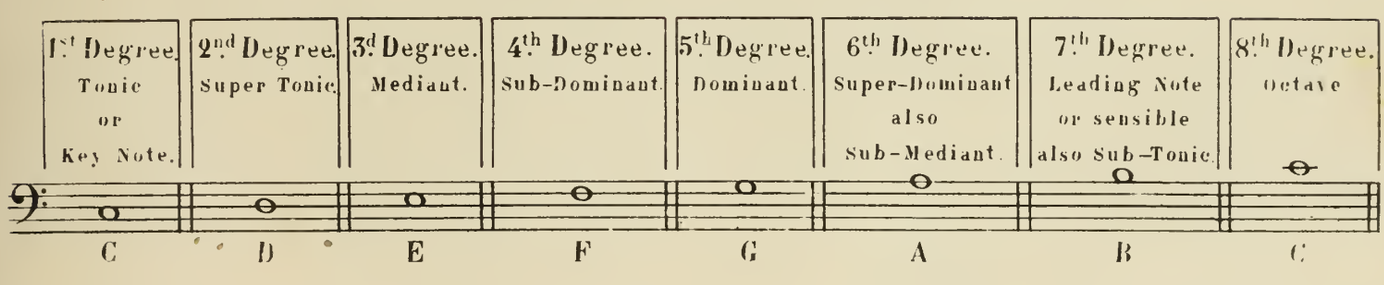
OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Gamut or Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1.st sound is employed to form the Octave or 8.th degree of the Scale.

Example with the name of each degree.



It is seen by the above example that each degree bears a name which is descriptive of itself. The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half note or half tone.)*

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1.st sound producing the octave or 8.th note, as in the above example.

---

* The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a Conjunct or Diatonic Interval from whence it comes that the scale is called a Diatonic scale or Scale by Conjunct Intervals.

When two notes are farther apart from one anoter, the distance between them is called a Disjunct Interval.

For instance C-D, D-E or E-F are Conjoint Intervals because there is only an Interval of a second from C to D as well as from D to E or E to F.

C-E, C-F, C-G, etc. are Disjunct Intervals because the distance between them exceeds the interval of a second.

ARTICLE V.

§ 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees Two notes placed on the same degree are called a Unison (see Ex:) Two notes placed, one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a Second or Interval of a Second.

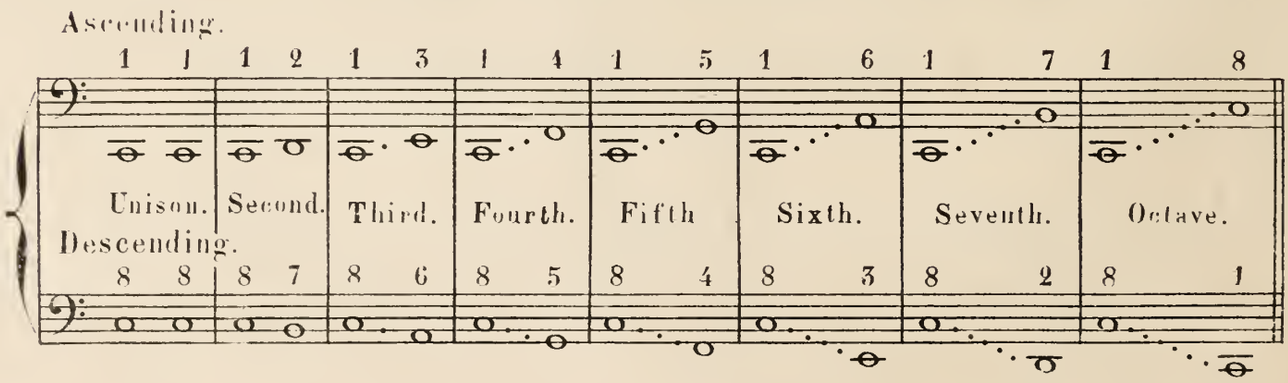
On the 1st and the 3rd a Third.
» 4th a Fourth.
» 5th a Fifth.
» 6th a Sixth.
» 7th a Seventh.
» 8th an Octave.
» 9th a Ninth.

and so on to the 10th, 11th, 12th, etc etc.

and the same in descending.

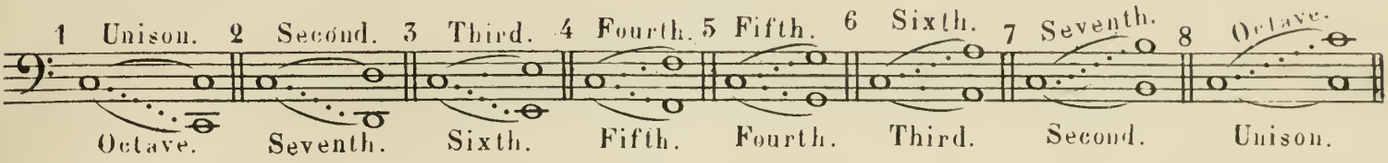
EXAMPLE

INTERVALS IN THE NATURAL ORDER.



8. 2º OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consits in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.



A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

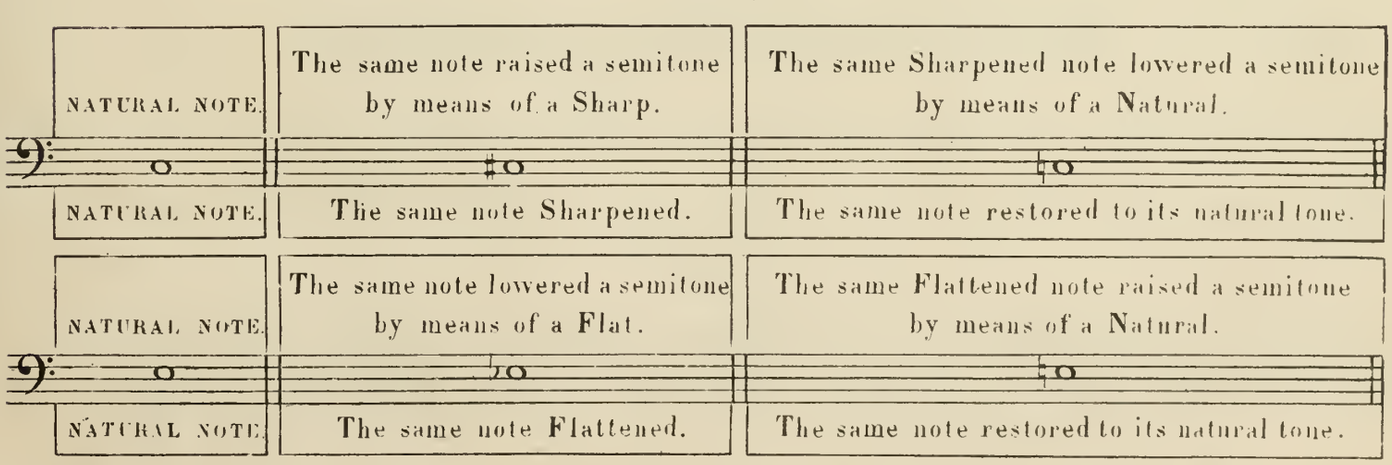
In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps ♯ and Flats ♭ which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

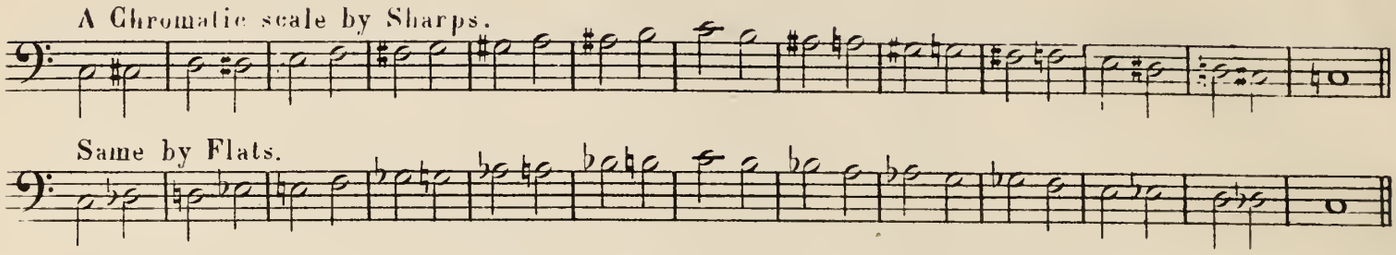
SHARP	Double Sharp	FLAT	Double Flat	NATURAL (even sign)
♯	x or 𝄪 or ♯♯	♭	𝄫	♮
Raises the note a Semitone.	Raises the note another Semitone above the one already raised by single ♯.	Lowers the note a Semitone.	Lowers the note another Semitone below the one already lowered by single ♭.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

EXAMPLE.



A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art: 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.



ARTICLE VII.

OF MODE.

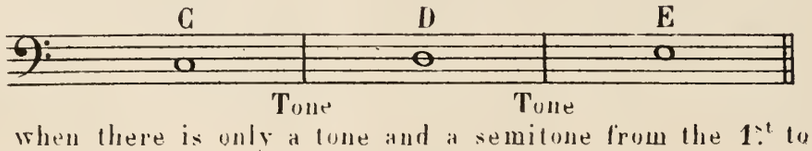
In the cómpass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *perfect Chord* (or *Common Chord.*) This chord is the base and constitution of all music

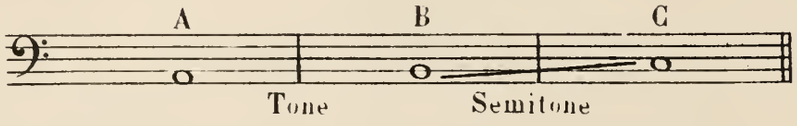
The three principal sounds which constitute the Mode are the Tonic or 1st Degree, the Mediant or 3rd Degree and the Dominant or 5th Degree. (See Art III Ex: of the Diatonic Scale) By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

There are two kinds of Mode, The Major Mode and the Minor Mode. It is always the 1st third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scal from the 1st to the 3rd Degree.



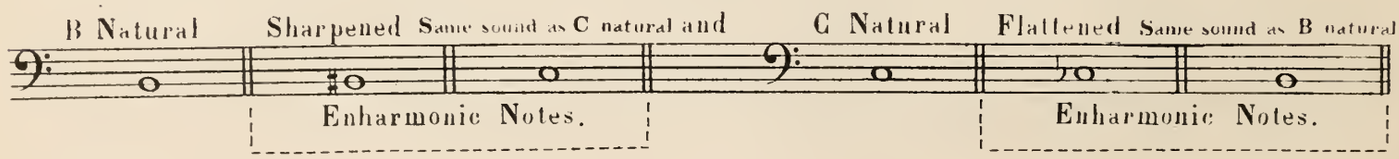
The Mode is Minor when there is only a tone and a semitone from the 1st to the 3rd Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjunct Degrees in the scale. One is composed of 2 semitones or full tone major second) and the other of only one semitone (minor second.)

The minor second is to be known when the 1st note or degree is sharpened, or the second flattened producing the same sound in each case (These notes are called Enharmonic)

EXAMPLE.

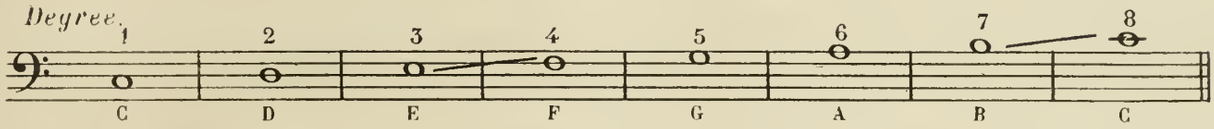


The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



Distance. Tone Tone Semitone Tone Tone Tone Semitone

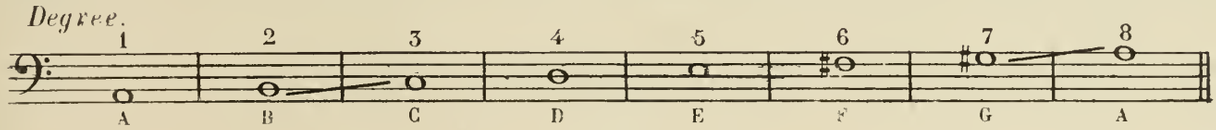
The above Scale is the Diatonic Major Scale proceeding by tones and semitones. It will be seen that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees of the Scale.

All the other intervals are whole tones making altogether (as mentioned in Art: IV) five tones and two semitones in the Diatonic Major Scale. It is most important to remember that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degre:



Distance. Tone Semitone Tone Tone Tone Tone Semitone

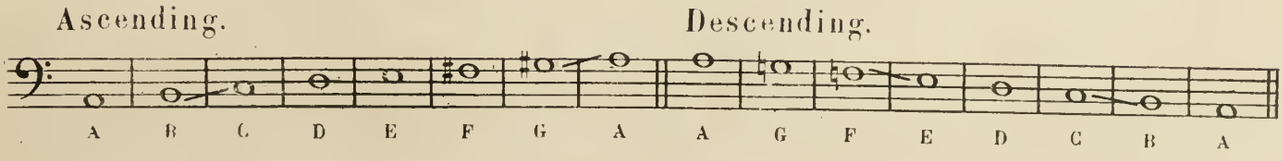
The Minor key is relative to the Major key. A Minor key has the same signature as its relative Major key, and its scale commences on the 6th Degree of the Major scale thus bringing the 1st third of the Minor scale (a tone and a semitone.)

It will be seen in the preceeding Ex: of Minor Scale that the 1st semitone occurs between the 2nd and 3rd Degrees and the 2nd semitone, as in the Major comes between the 7th and 8th Degrees.

It will be found that in every Minor scale the 1st semitone comes in the first 3rd, whilst in the Major scale it comes in the first 4th

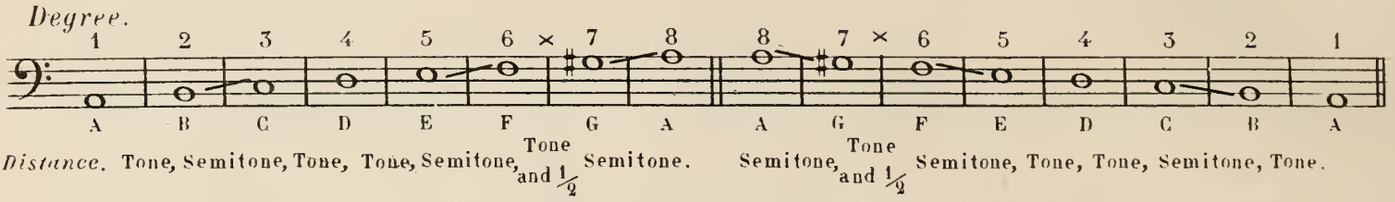
In playing the Minor scale the notes sharpened in ascending become natural in descending.

EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which, thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale. By this means is formed a scale written as follows and much in use in the very old Style of Music.



In this scale the note sharpened in ascending remains so in descending. Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

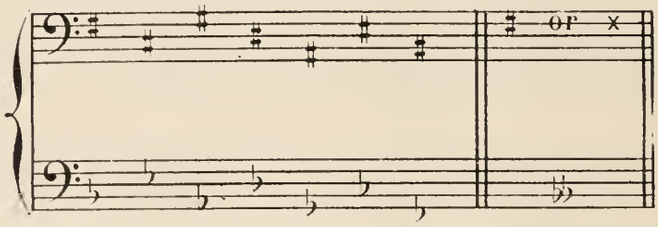
Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending. (Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

§: 1º OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS & 7 FLATS.

7 SHARPS Their position on the Stave. Double Sharp; beginning another series of 7 and following the same order.



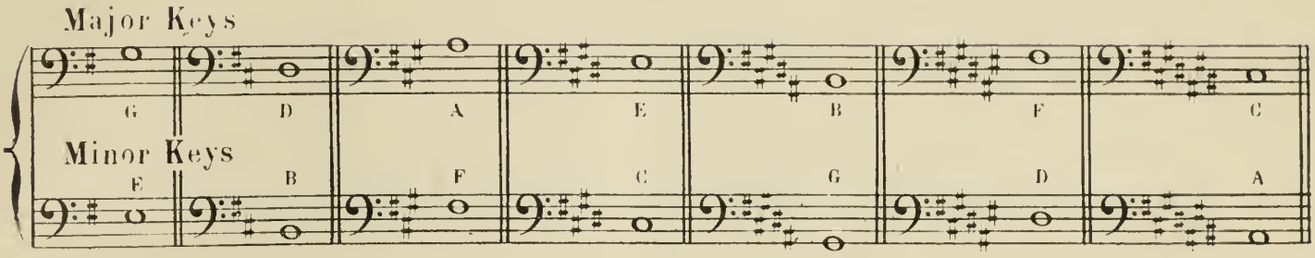
beginning another series of 7 and following the same order.

§: 2º EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order. The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor.

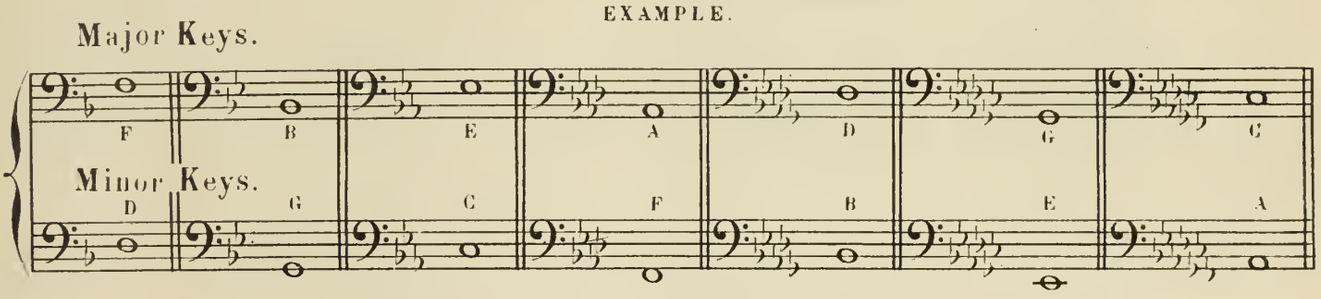
EXAMPLE.



Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4.th Degree of the Major key and the 6.th Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor

EXAMPLE.



Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

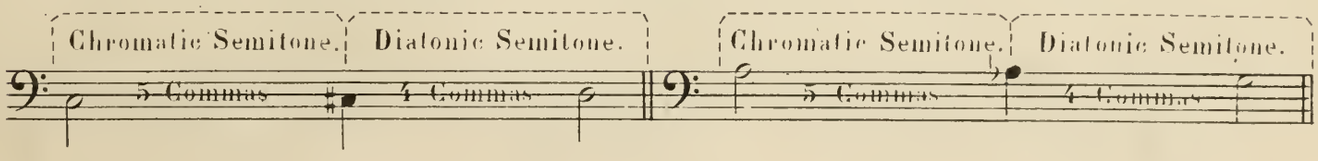
Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE № 1.

OF INTERVALS, TONES AND SEMITONES.

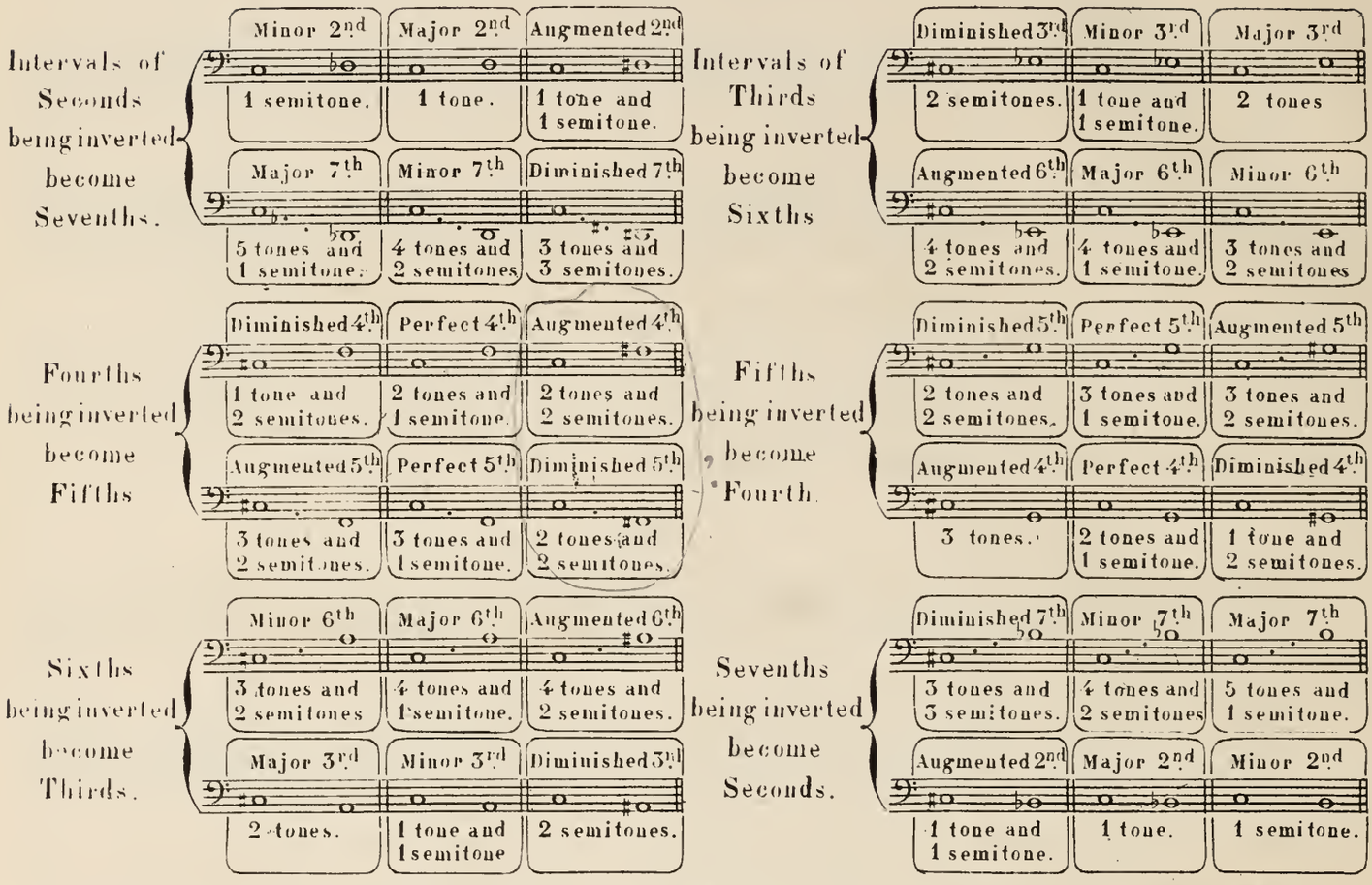
The tone is an interval composed of nine partial intervals called "commas" or of two semitones one of which is Chromatic and the other Diatonic. The chromatic semitone is composed of five commas and always occurs between two notes of the same name. The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.



SPECIAL ARTICLE № 2.

TABLE OF THE INVERSION OF ALL THE INTERVALS.



It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted. Every Augmented interval becomes Diminished and every Diminished interval Augmented. The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

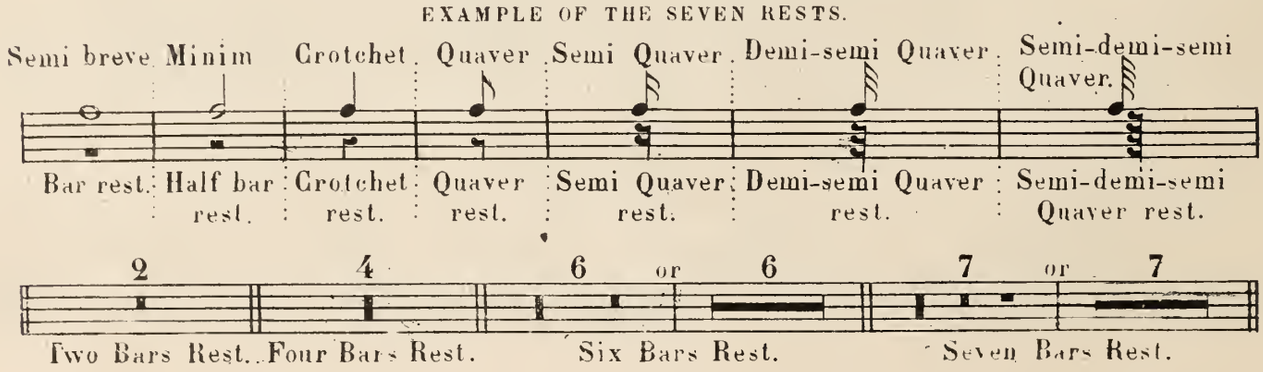
ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

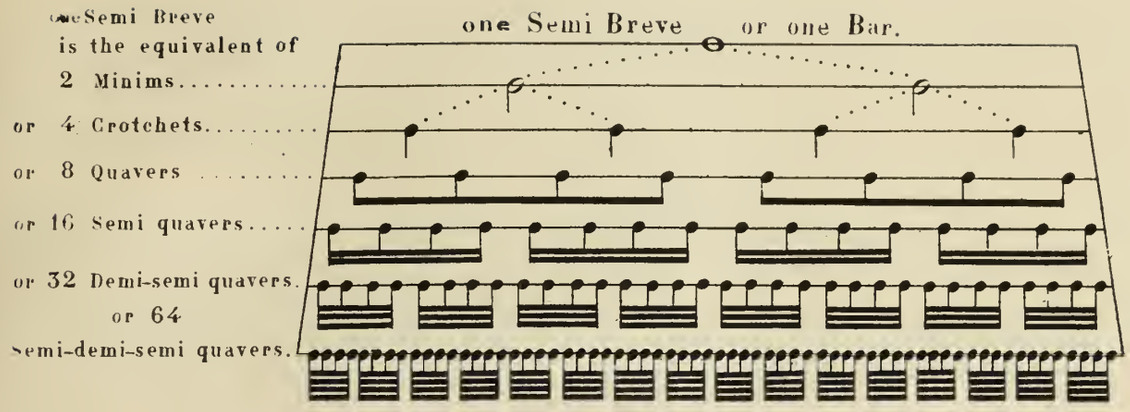
There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.



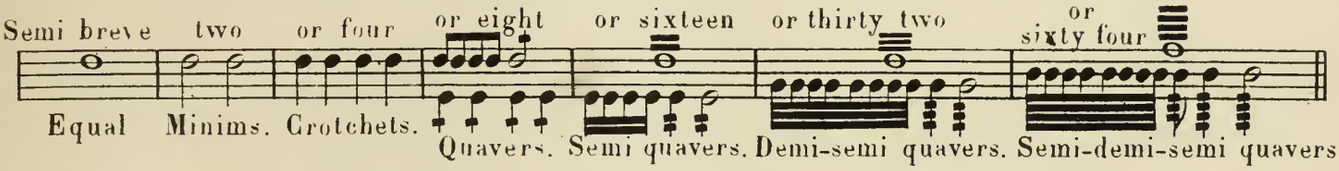
TABLE

VALUE OF NOTES.



It is easy to see from the above table that the semi breve is equivalent to two minims or four crotchets etc, the minim to two crotchets etc: the crotchet to two quavers etc: and the quavers to two semiquavers etc. When several quavers, semi-quavers, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABREVIATIONS IN MUSICAL NOTATIONS

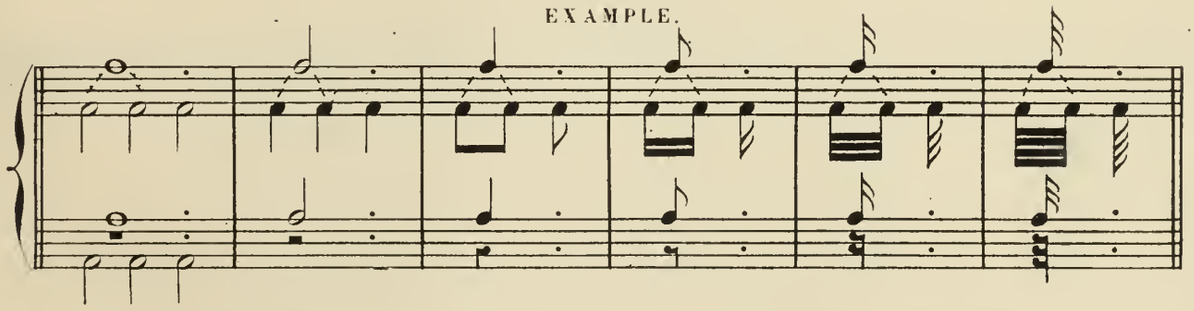


ARTICLE X.

OF THE DOT PLACED AFTER A NOTE

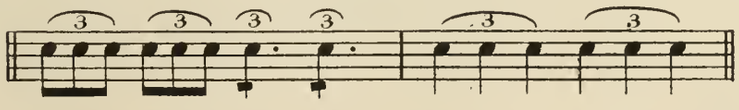
The dot serves to icrease the preceeding note by half its value; consequently, a semi breve which equals two minims is equivalent to three when it is dotted; and so on for minims, crotchets, quavers etc. This applies equally to rests.

EXAMPLE.



A Triplet is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.



Sometimes the notes are divided into (5, 7, 9, etc:) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it as in the above example.

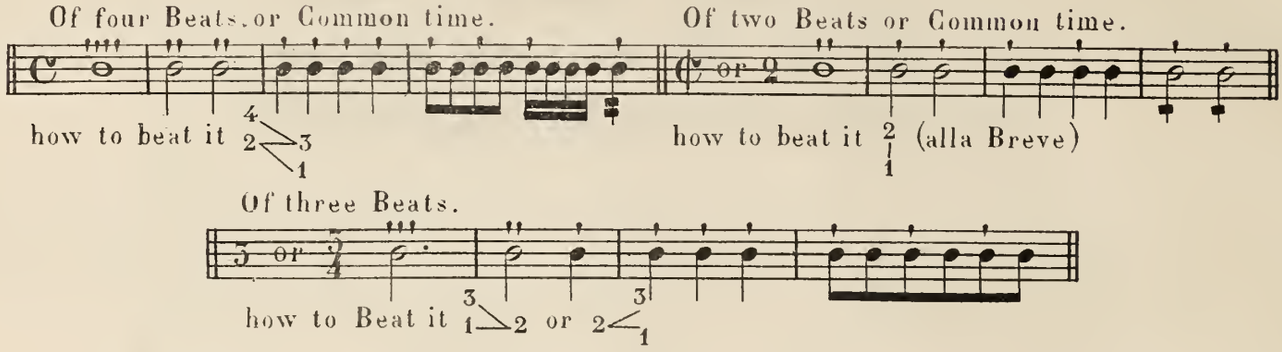
 etc:

ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn accross the stave and which are also called bars. Measures in their turn are divided into equal parts called beats.

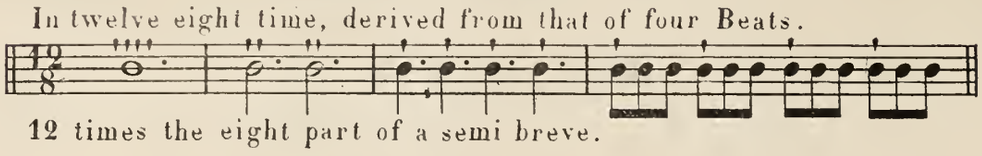
There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by ¢ or 2, and that of three beats indicated by a 3 or $\frac{3}{4}$.

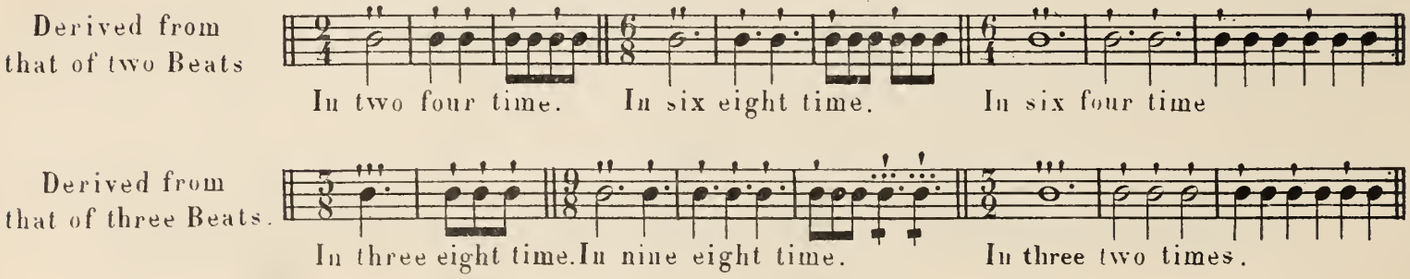
EXAMPLE OF SIMPLE TIMES.



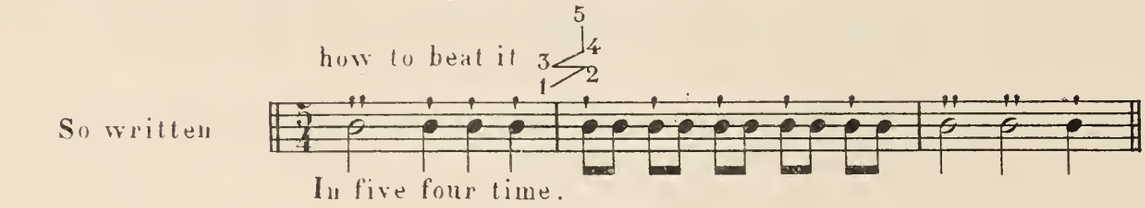
From these measures are derived many others which are called Compound Times.

EXAMPLE OF COMPOUND TIMES.

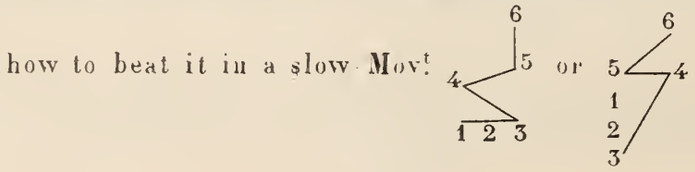




There is also a measure composed of five times.



(Observation concerning the $\frac{6}{8}$ time.) When a slow Mov^t has to be played in $\frac{6}{8}$ time it is beaten differently.

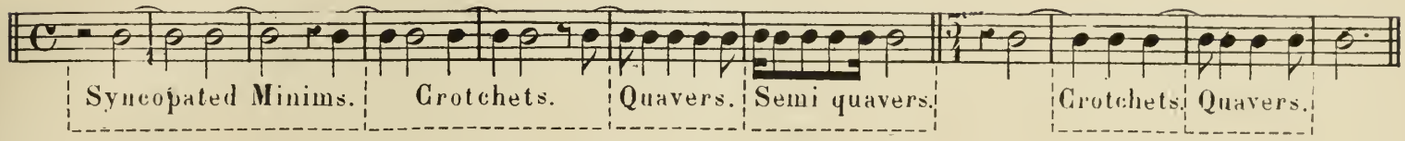


ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE.

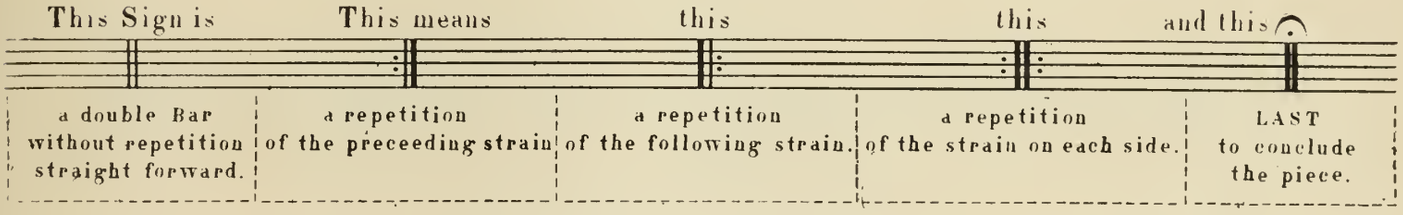


ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different *parts* or *strains* are to be played

EXAMPLE.

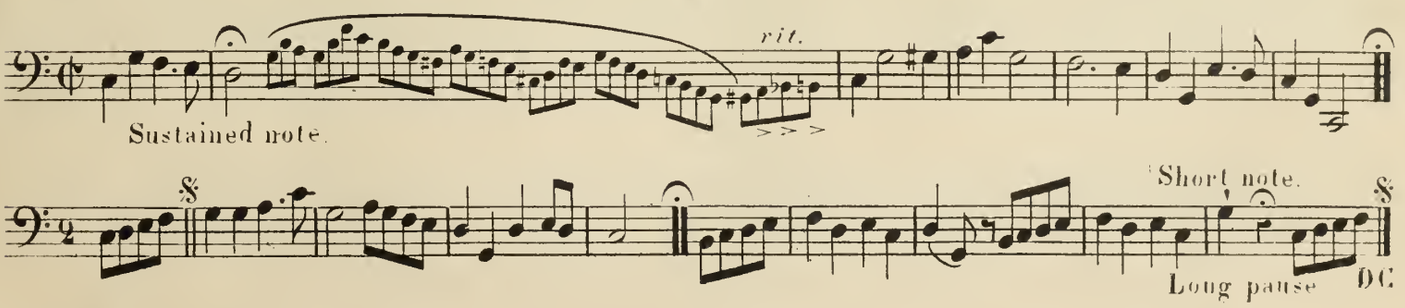


Da Capo or D. C. means that the piece must be recommenced. This sign 𝄋 means the same, and also refers back to a previous 𝄋.

ARTICLE XIV.

A Pause is marked thus 𝄐 or 𝄒. When this sign is found over a note its value or duration should be increased and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody. But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.

EXAMPLES.

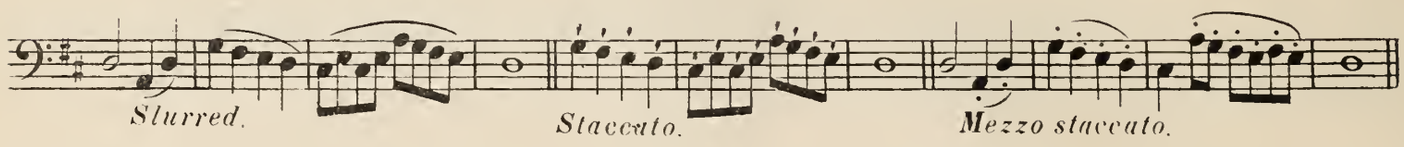


ARTICLE XV.

OF SLURRED AND DETACHED NOTES.

In order to render music more agreeable and less monotonous different signs are employed This ⁀ called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow*. When it occurs over two notes in unison they must be united as one note. This sign ···· called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each. This ····· called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES



ARTICLE XVI.

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed. This ◁ shows that that the sound must be gradually increased, this ▷ that it must be gradually diminished and this ◁▷ that the sound must be increased as far as the middle and then diminished until the end. To show when to play softly the Italian words *Piano* and *Dolce* are employed. They are often abbreviated thus ***P*** or *Dol.* Very softly is marked ***PP***. To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated ***f*** and ***ff***. To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abreviated *Zmorz.* and *Dim.* The abbreviations ***rf***, ***sf***, ***fz***, ***sfz***, ***fp*** or even ***f*** over a single note are also employed as signs of expression; >, ∧, ∨, indicate a marked accent on a single note and even on a Chord.

* The word bow is borrowed from the Violin to give an exact idea of this expression.

ARTICLE XVII.

OF GRACE NOTES.

(PORTAMENTO OR APPOGGIATURA OR TURN.)

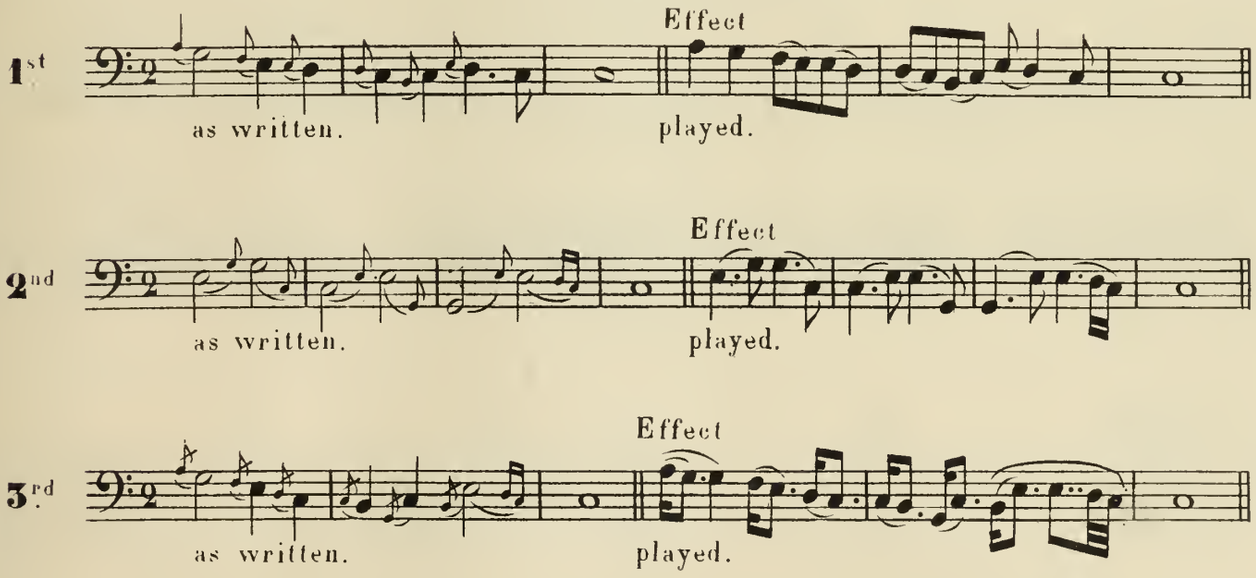
A Grace Note is a note smaller than the others, and placed more frequently before than after them. In the 1st instance its value is that of half the note which follows and in the 2nd it borrows its value from the note which preceeds. When several occur together either before or after, they are called a Grupetto or Turn (∞) and should be executed more briefly.

Sign used for a Turn with the lowest note made sharp (𝄪)

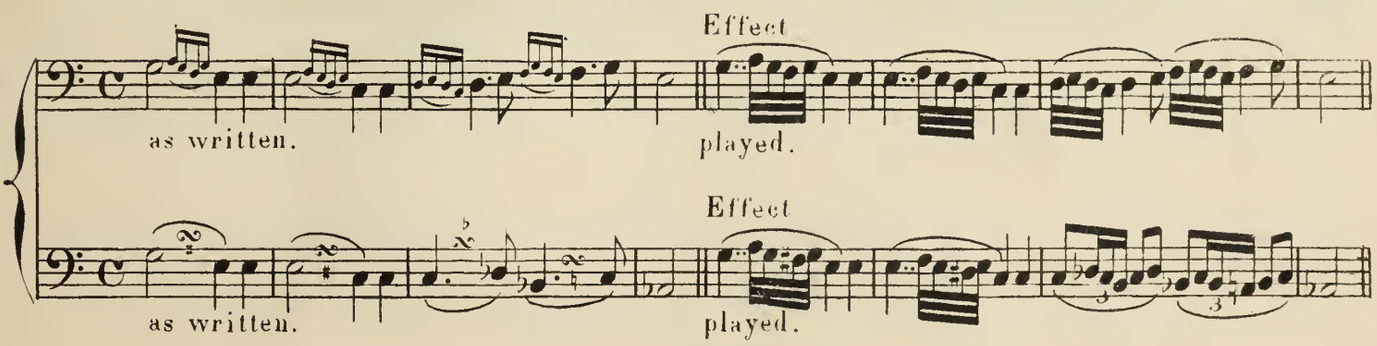
Sign used for a Turn with the highest note made flat (𝄫)

EXAMPLES

EXAMPLES of GRACE NOTES.



EXAMPLES of TURN.

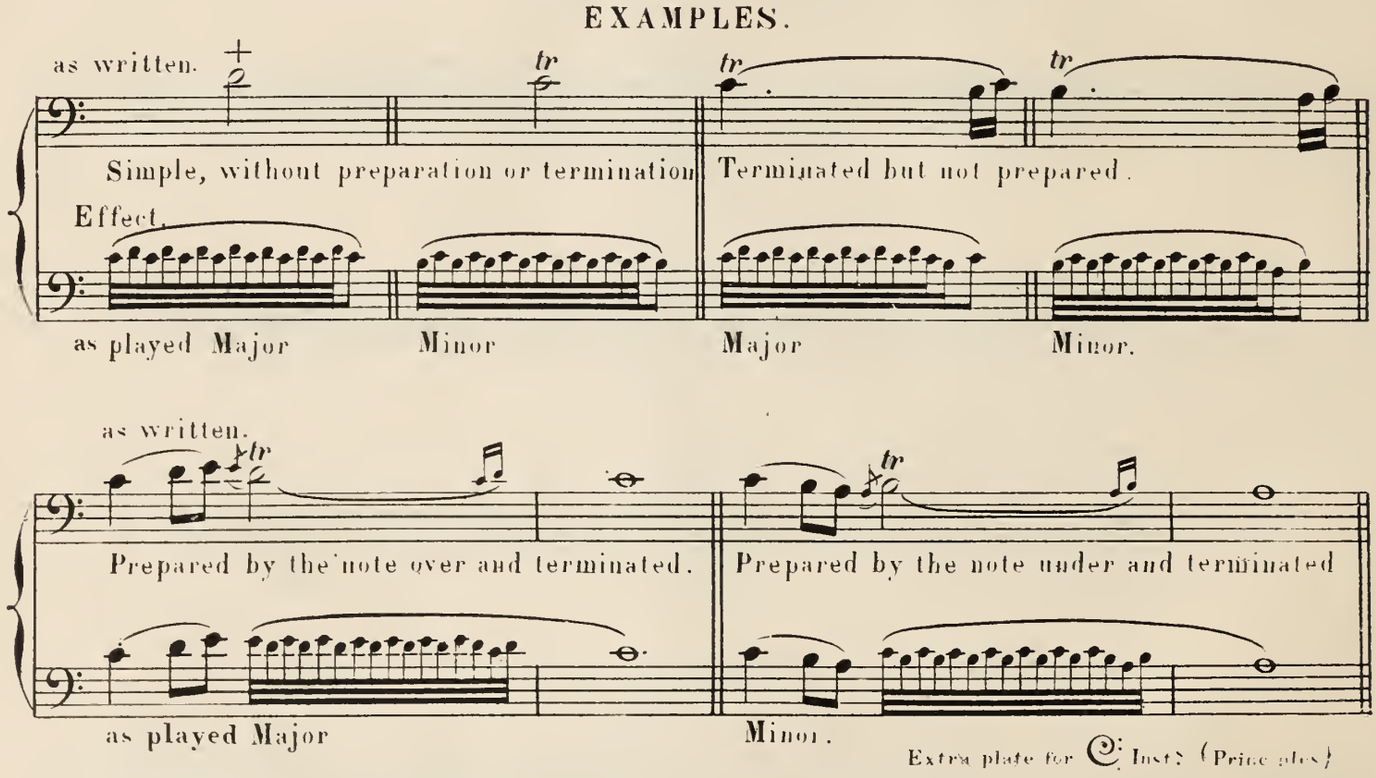


ARTICLE XVIII.

OF THE SHAKE OR TRILL.

The Shake or Trill is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by a little cross + or by *tr* which is an abbreviation of the word Trill. There are several ways of employing Shakes, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated:

EXAMPLES.



Extra plate for 𝄐 Inst: (Principles)

THE BASSOON TUTOR.

The Bassoon has three octaves and a half, from the low B♭ to the top F. It is easy to run through its extent either diatonically or chromatically; its tone is rich and varied & is divided into three registers, Bass, Baritone and Tenor, thus offering great resources to Authors.

There are two sorts of Bassoons now in use, the ordinary one, and a new perfected one called the Contra bassoon, one octave lower than the former.

Our modern Authors have somewhat neglected the Bassoon and we would recommend a careful study of the parts written in Mozart, Beethoven, Rossini, Auber and Meyerbeer's works.

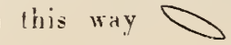
HOW TO HOLD THE BASSOON.

It is held in the centre by the left hand, the thumb always straight up so as to be ready to play upon the keys of the long joint, the bottom joint being placed in the right hand and leaning against the right side of the haunch, in this position ⅂ Turn the wrist a little downwards to allow the three first fingers to be opposite the holes the top and bottom joints resting partly upon the palm of the hand between the thumb and first finger. A sling, with a swivel attached to a ring fixed in the bottom joint of the instrument is passed round the neck to support the weight of the bassoon. This sling must be of proper length so as to prevent stooping or raising the head too much, the reed to appear just opposite the mouth, while the head is in a natural position.

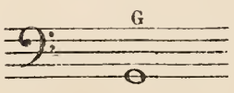
To fix the reed on the crook ⅂ without straining the joints of the instrument, slide the left hand down the bottom part of the crook, holding it firmly and adapt the reed on the small end. Always wet your reed before fixing it.

The elbows and specially the right one should be detached from the body.

EMISSION OF SOUND.

It is the result of the wind being thrown through the aperture of the reed causing the vibration of the cane. The reed is placed conveniently upon the under lip in this way  this position being necessary to obtain facility in the octaves and to master the vibration of the reed.

To sound the instrument both lips should cover the reed, leaving a fifth of an inch between them and the first ring of wire, the tongue being projected as if to shut the aperture. The wind being ready is thrown into the instrument by the swift action of the tongue retiring, the same action to be repeated for every note.

The first note to be produced is G 

Do not puff your cheeks, it looks bad and it impairs the execution.

THE REED.

It must not be too weak nor too strong, although a rather strong reed will give a better tone. It must not be too heavy in wood, as the vibration would not be free and would prevent facility in the whole extent of the instrument. In this case scrape the reed on both sides, taking off a little of the bark generally left near the first ring; if the reed should be too weak, cut a very little of the thin part. However we would not advise beginners to attempt such alteration before they have acquired some experience. We give at the end of this work the way to make the reeds, and how to keep the instrument in good order.

THE FINGERING.

The beginner should be careful to practice the fingered scales, following these preliminaries.

The fingers should be kept close to the holes so as to be always in readiness to cover them immediatly when required; it will give a neat execution.

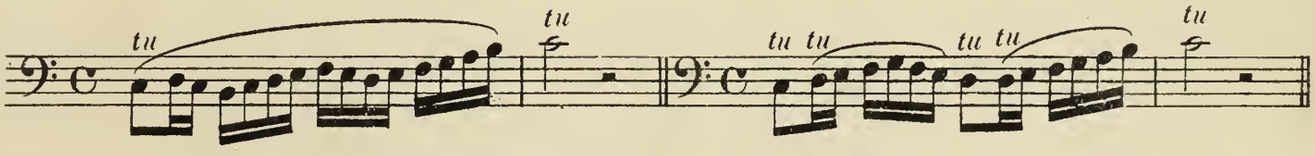
THE ARTICULATIONS.

They contribute to determine the different styles of music and produce lightness, neatness and firmness.

There are four special articulations the slur ⌒ the dotted note ♩. the staccato ♩ and the rythmed slur ⌒ They are determined by the tongue.

The slur is obtained by retiring the tongue from the reed and pronouncing the syllable *tu* allowing the wind to pass into the reed, the tongue remains back and the wind kept on as long as until the last of the slurred notes are played; then the tongue strikes again on the reed repeating *tu*, and the same action occurs upon every first note of a slur or on each intermediate detached note.

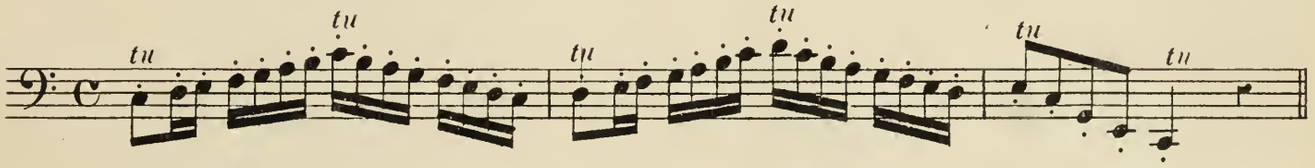
Example.



To obtain softness in a slur, do not bring the lips together too closely

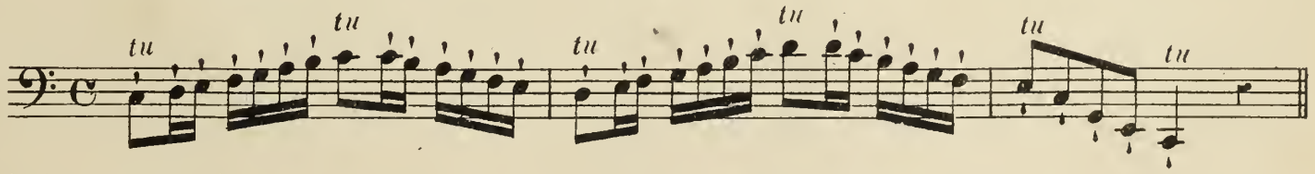
The dotted notes are obtained by a sharper stroke of the tongue than for the ordinary detached note; it must imitate the pizzicato of the string instruments.

Example.



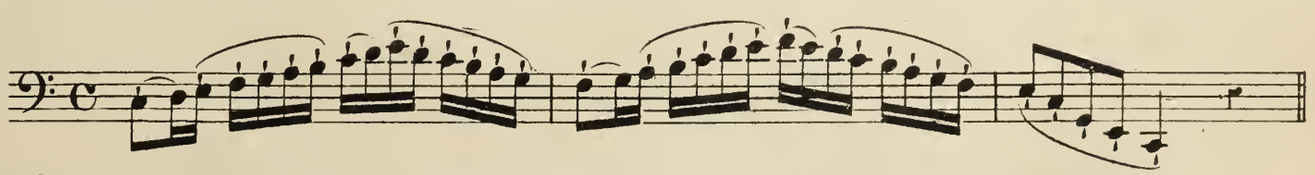
The staccato is a sharper stroke of the tongue than all the others; great care should be taken to make the action of the tongue meet exactly with the action of the fingers.

Example.



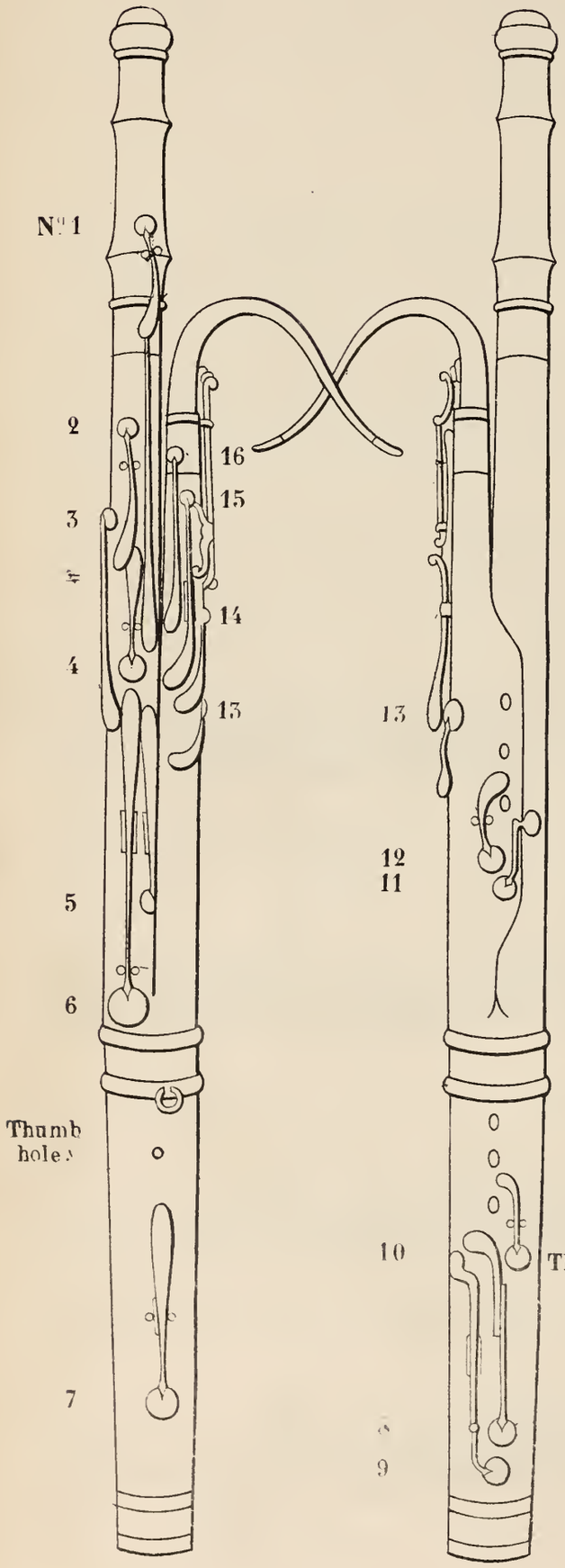
The rythmed slur is the softest of all tongueing and scarcely perceptible; each note although tied by a slur receives a gentle tap of the tongue without any interruption in the emission of the wind

Example.

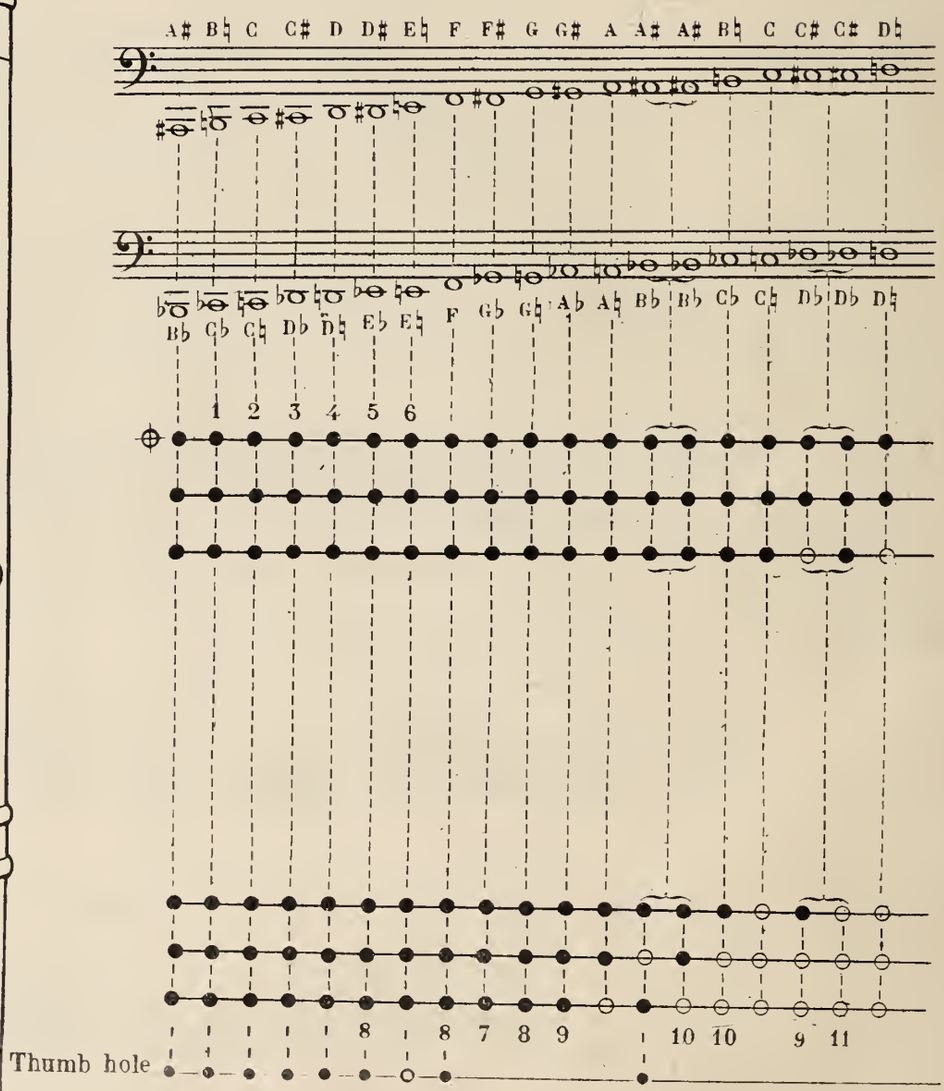


The sound of these articulation should be free, not from the throat and without moving the jaws.

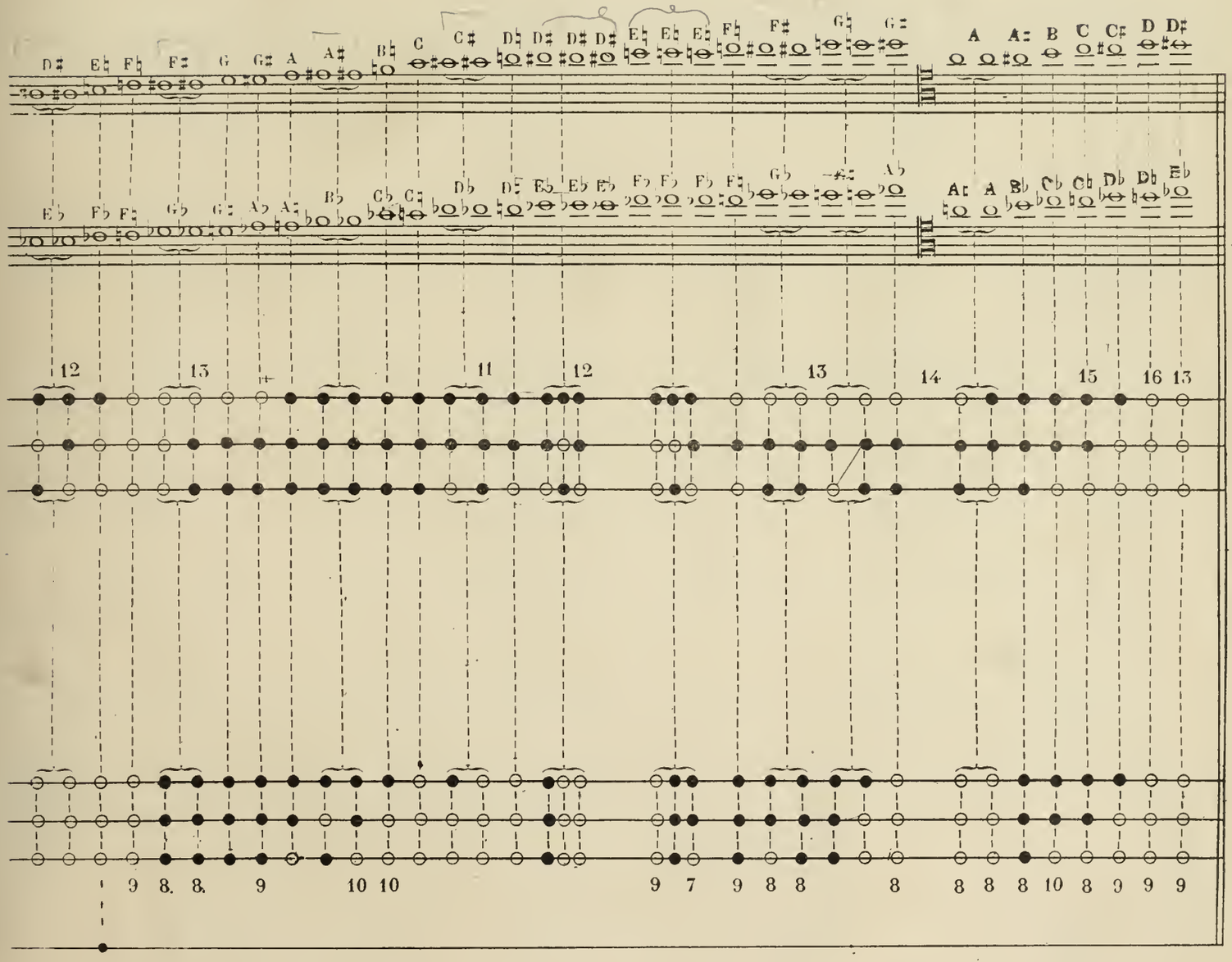
SCALE FOR THE OLD SYSTEM BASSOON WITH 16 KEYS.



The sign (●) indicates the holes to be shut; the sign (○) open.

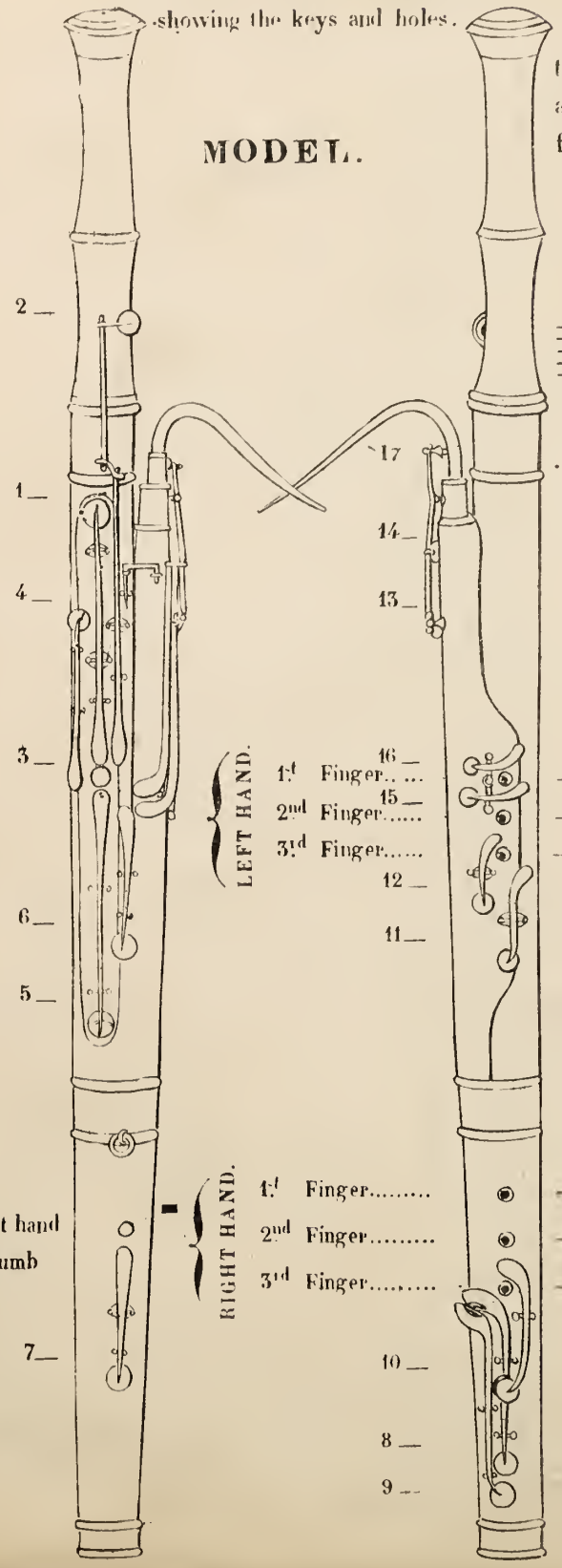


⊕ There are keys on the bassoon, which are open, and others shut; to produce the low A♯ (or B♭) all the open keys must be shut.

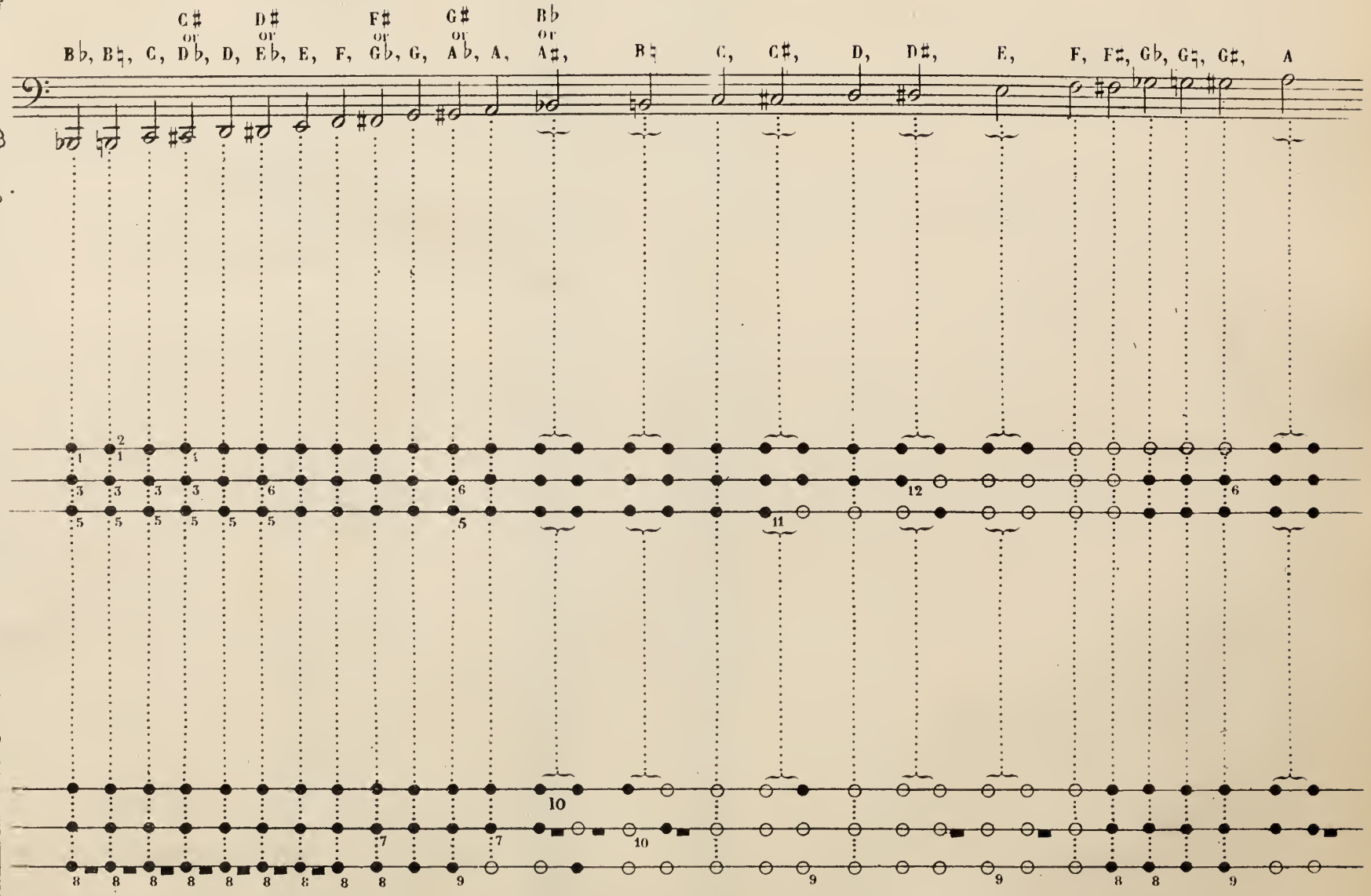


CHROMATIC SCALE FOR THE BASSOON WITH 17 KEYS ORDINARY SYSTEM.

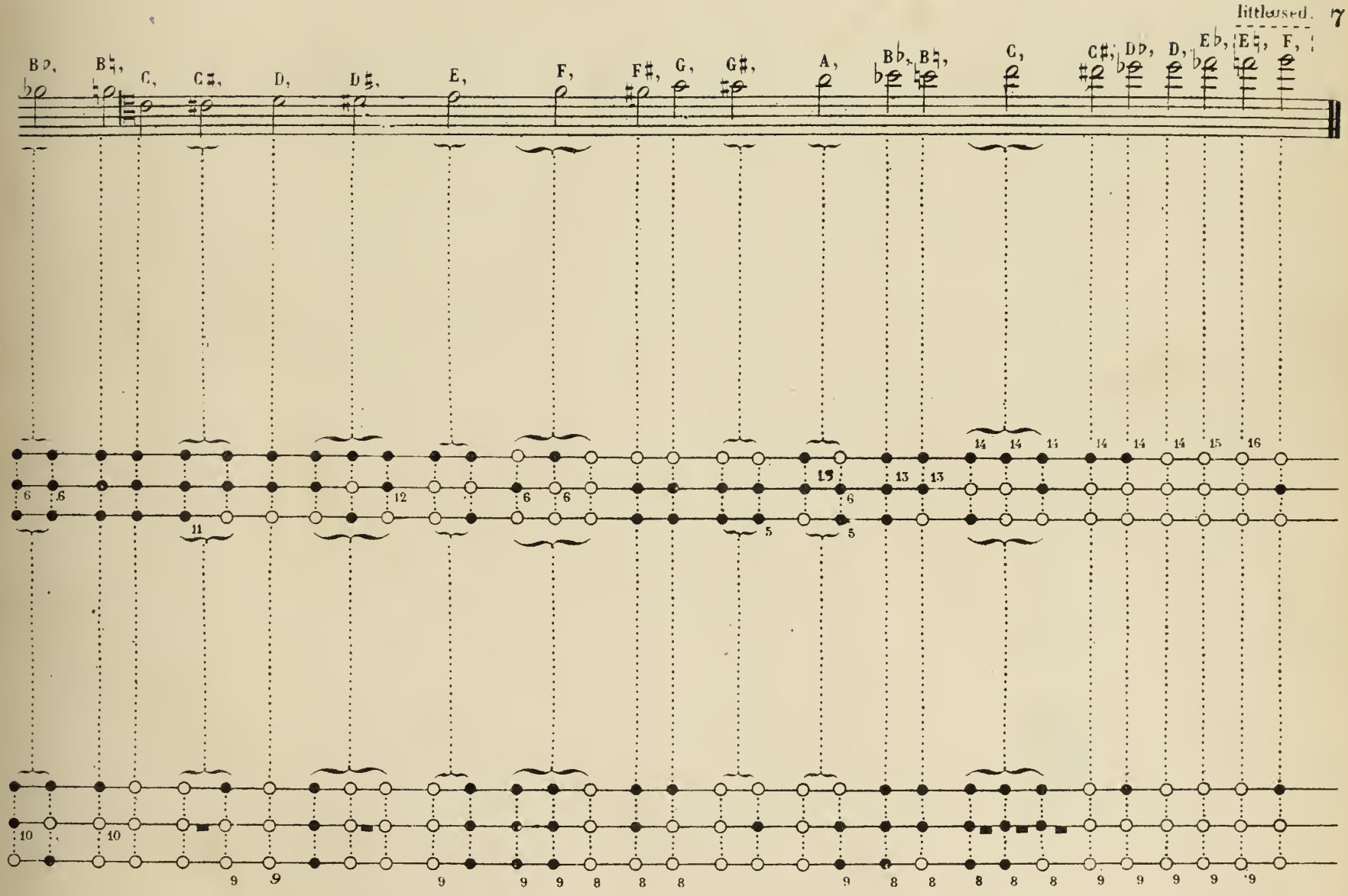
The two sides of the Bassoon showing the keys and holes.



The black dots (●) are closed holes, the (○) open, the G♮ G♯ or A♭ of the second octave being more accurate with the half holes, they are shewn by (⊖). The (▬) is the back bottom right hand thumb hole and is placed on the right side of the shewn fingering, to avoid the confusion of supplementary lines, the keys are indicated by their respective N^os placed on the right side of the shewn fingering

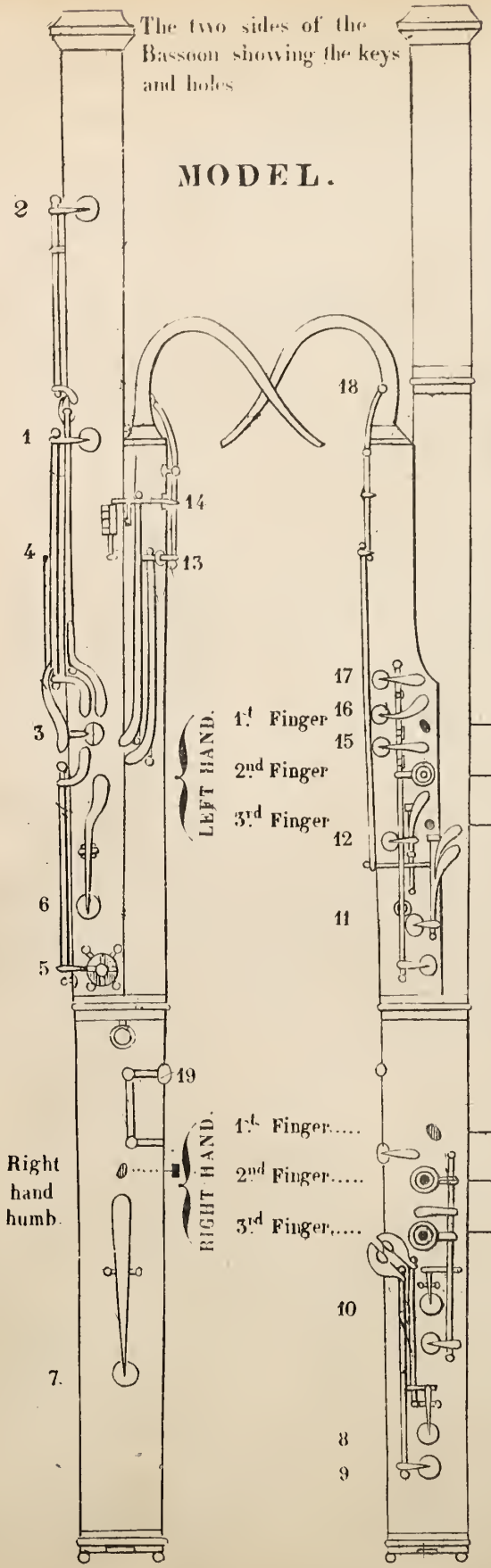


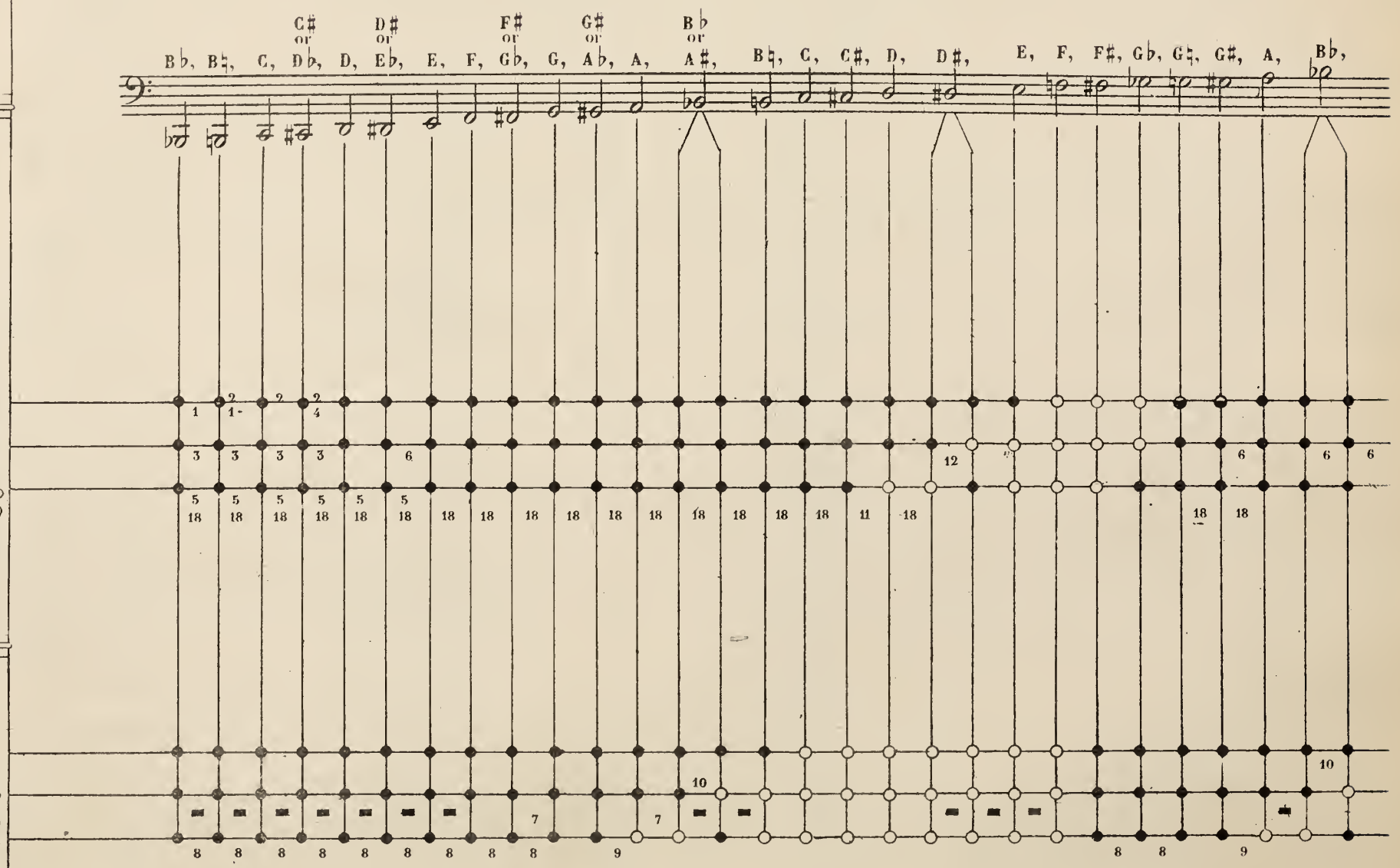
Published by J. R. LAFLEUR and SON. 15, Green Street, Leicester Sq: London, W. C.

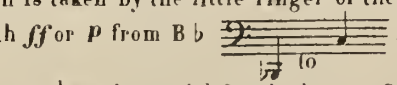
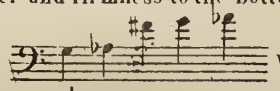
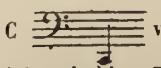

B♭, B♮, C, C♯, D, D♯, E, F, F♯, G, G♯, A, B♭, B♮, C, C♯, D♭, D, E♭, E♮, F,
6 6 12 11 6 6 5 5 13 13 14 14 14 14 14 14 15 16
10 10 9 9 9 9 9 8 8 8 9 8 8 8 8 8 9 9 9 9 9

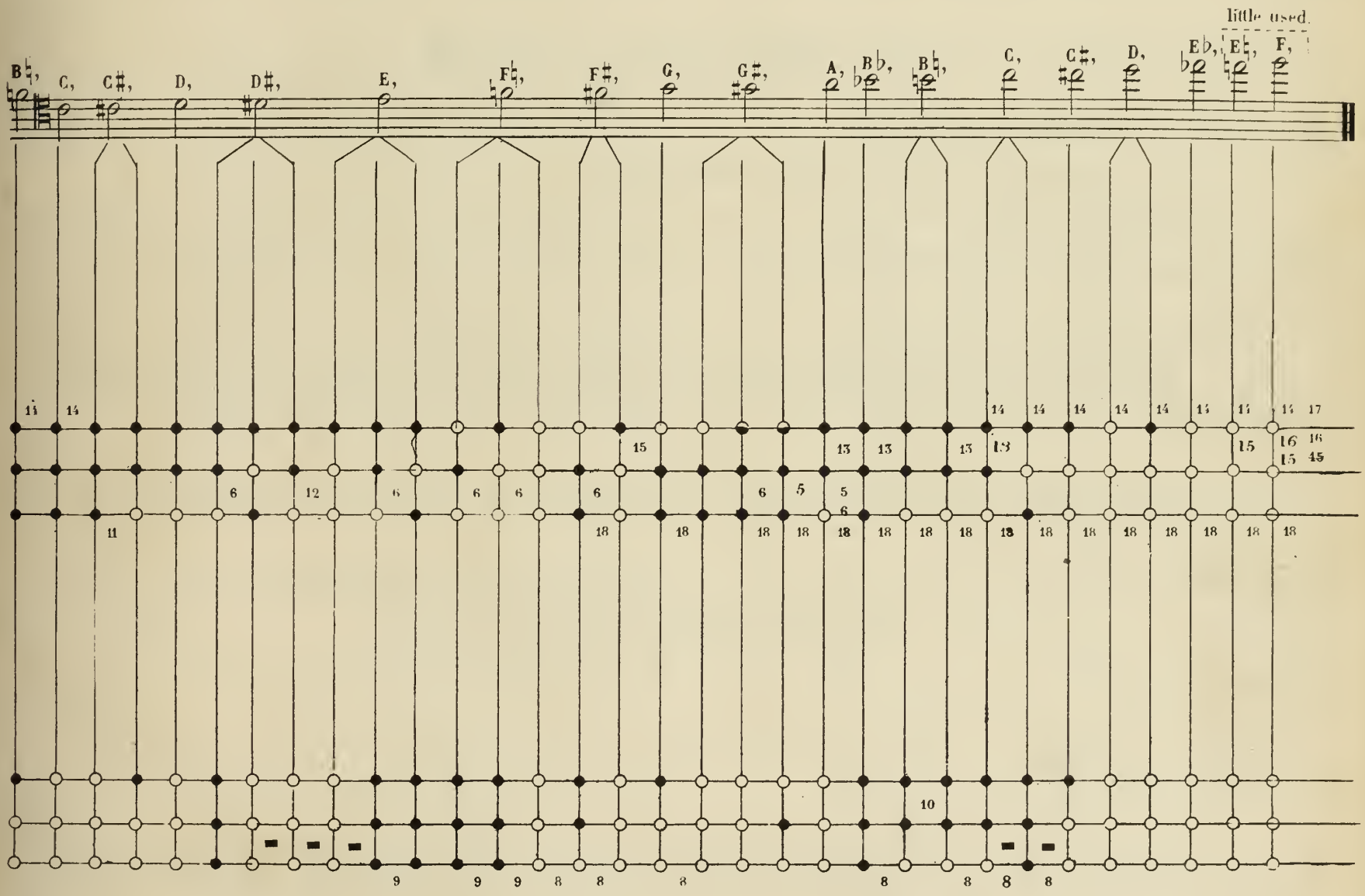
CHROMATIC SCALE OF THE IMPROVED 19 KEYS AND RING BASSOON BY JANCOURT

The black dots (●) are closed holes, the (○) open, the G♮ G♯ or A♭ of the second octave being more accurate with the half holes, they are shewn by (⊖) The (▬) is the back bottom right hand thumb hole and is placed on the right side of the shewn fingering, to avoid the confusion of supplementary lines, the keys are indicated by their respective N^os placed on the right side of the shewn fingering





N.B. The above will show the advantages of this system over the old one, with the help of a double action mecanisme the auxiliary A ♭ key is annulled without which the C♯ and D♮ of the third octave could not be obtained easily, the same occur with the two B♮ of the 2nd and 3rd octaves which are obtained without the help of the B♭ key, a 4th hole, open at the right and left hand give to the notes more power without altering the nature of the bassoon, the fingering (excepting G ♯ and top A) is not altered, one will notice also the use of the 18th and 2nd key which is taken by the little finger of the left hand and shut the little hole in the crook, this give more power and firmness to the bottom notes which can be attaked with *ff* or *P* from B ♭  it is also as shewn in the scale Very useful for the following notes  which often refuses to come out, the 2nd Key is special for the bottom C  which is short of power and not in tune, it is used with the 3rd Key and open that of bottom B♮ the 15th Key taken with the 2nd finger of left hand is used for shaking E♮ with F♯ in the two octaves the top F♮ with the G, the 19th Key moved by the second finger of the right hand is used for shaking C♮ with D♭ in the two octaves the D♮ with E ♭ in the two octaves the top G with A♮ the top A♮ with B♭

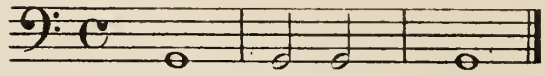

little used.
B♮, C, C♯, D, D♯, E, F♮, F♯, G, G♯, A, B♭, B♮, C, C♯, D, E♭, E♮, F,

The pupil will practice the scale from the preceeding tables according to which system of instrument he possesses.

The following page gives explanations on the general fingering, which cannot be demonstrated in the tables.

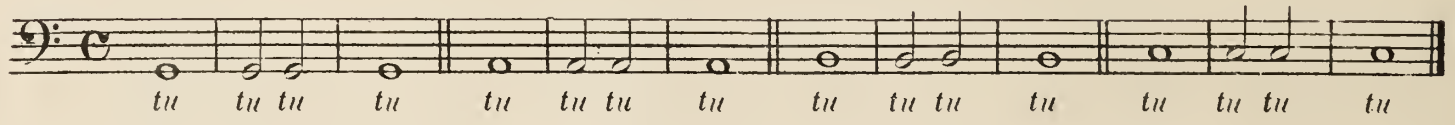
N. B. If the pupil has no knowledge of the rudiments of music he will study attentively the first pages of this work; he will find all the explanations referring to the musical terms, signs, etc clearly demonstrated.

We have already said that the sound is produced by the wind introduced into the instrument by the performer.

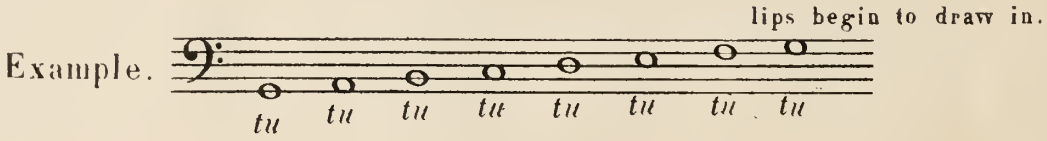
Example. 

THE EMBOUCHURE.

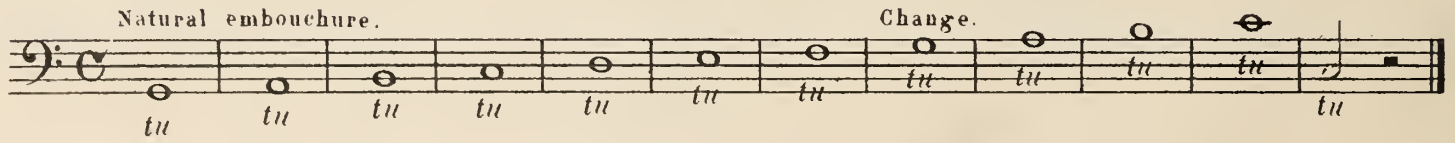
To acquire perfect intonation the reed must be placed on the under lip, the upper lip covering the surface; a distance of a fifth of an inch is to be left between the lips and the first ring of wire. The tongue taps gently on the aperture of the reed, and retires swiftly to allow the wind and the syllable *tu* to emit the sound.

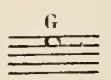
Example. 

In the following example, remark that to obtain the ascending notes the lips gradually draw themselves inside and advance nearer the ring.

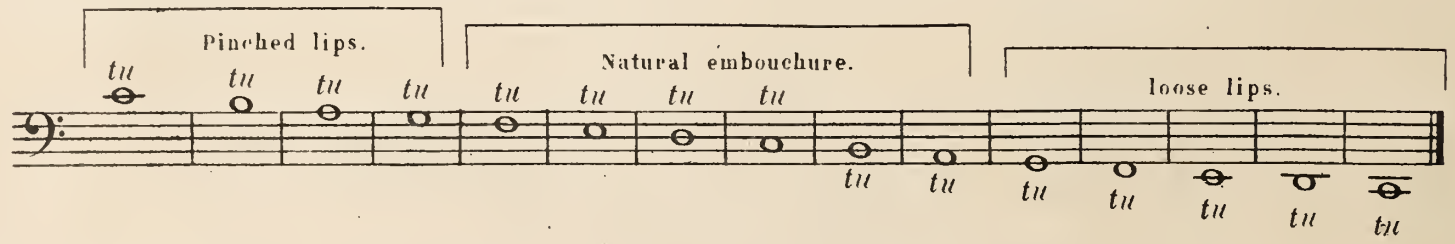


The pupil will feel that from the a necessary change is indispensable to obtain certainty and perfect intonation.



It is specially in the above example and from the  that the lips will begin drawing in.

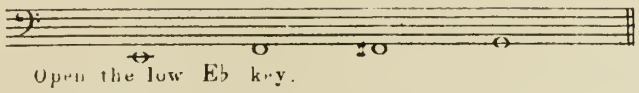
In the descending scales the contrary is to be observed That is, the lips must be let loose to obtain the grave notes.



THE FINGERING.

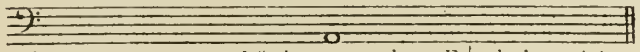
The following examples are to correct faults which are numerous especially in the old system bassoon. A careful attention is required to avoid the incorrectness of intonation which we are glad to state is very much improved in the modern instruments.

1st Ex:



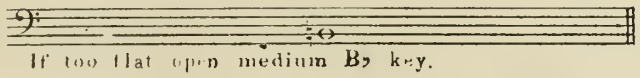
Open the low E♭ key.

3rd



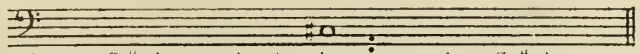
If too flat open G♯ key or shut E♮ hole with thumb of right hand.

5th



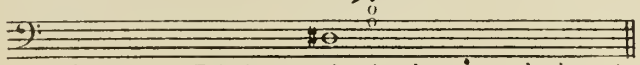
If too flat open medium B♭ key.

7



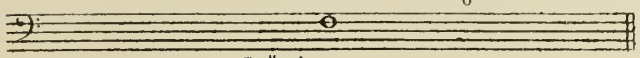
If no C♯ key make it thus opening G♯ key.

9



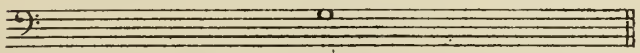
In default of D♯ key make it thus and shut the low E♮ hole with the thumb of the right hand.

11



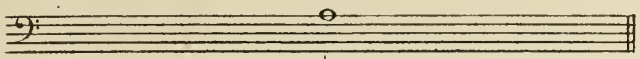
If too flat open G♯ key

13



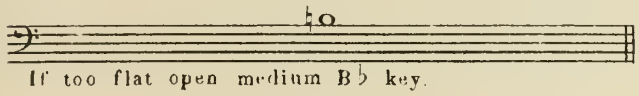
If not firm open low E♭ key.

15



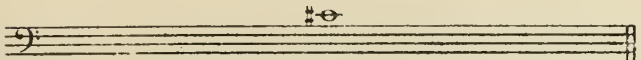
If too sharp shut low E♮ hole with thumb of right hand.

17



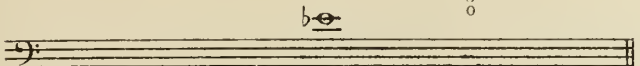
If too flat open medium B♭ key.

19



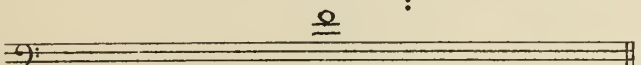
In default of C♯ key make it thus and open G♯ key.

21



In default of key make it so and if too sharp shut low E♭ hole.

23



If not firm open low B♭ key.

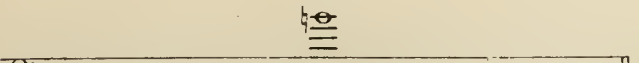
25

If too sharp shut low F♮ key if still sharp make it so without the F key.

27

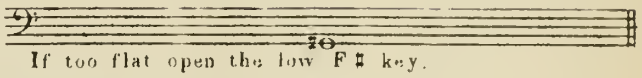
If too flat make it so

29



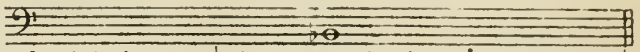
If too flat open medium B♭ key.

2nd Ex:



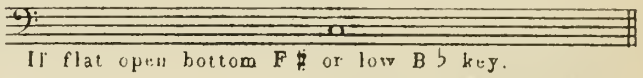
If too flat open the low F♯ key.

4th



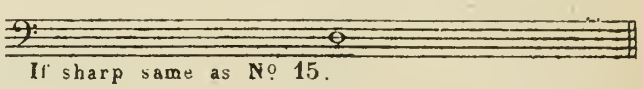
In default of B♭ key make it thus and shut E♮ bottom hole with thumb of right hand

6th



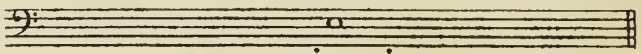
If flat open bottom F♯ or low B♭ key.

8



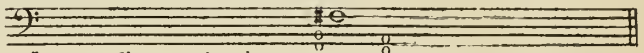
If sharp same as Nº 15.

10



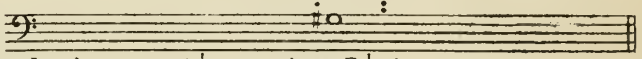
If too flat make it so or

12



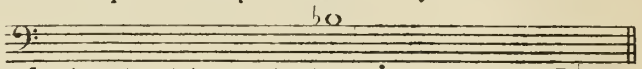
If too flat make it so or

14



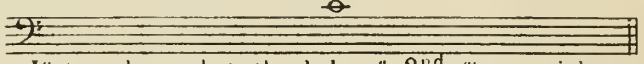
If sharp as A♭ open low E♭ key.

16



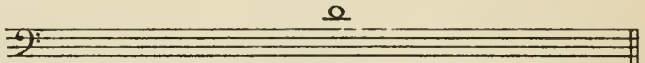
In default of key make it so opening low E♭ key or shutting low E♮ hole.

18



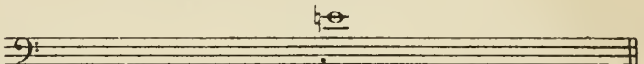
If too sharp shut the hole of 2nd finger right hand.

20



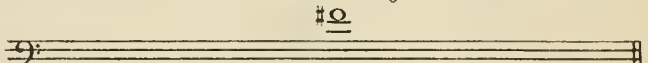
If not firm, open G♯ key if too sharp shut the hole of 2nd finger of right hand.

22



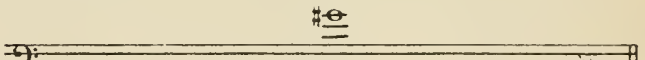
If not firm make it so or and open low F♮ key.

24



If too sharp shut the hole of the 2nd finger of right hand.

26



If too flat shut low D key.

28

If too sharp shut low D key.

30

If too flat open G key.

Some instruments will not agree easily with all the above; but these rare exceptions will nevertheless, leave our observations correct, and prove their great need in order to arrive at correct intonation.

The exception on the fingering adapted on the major and minor scales.

MAJOR SCALES.

1st in C Major.

2nd in C Major.

In F —

In F —

1st in G —

2nd in G —

In D —

In B♭ —

In E♭ —

In A♭ —

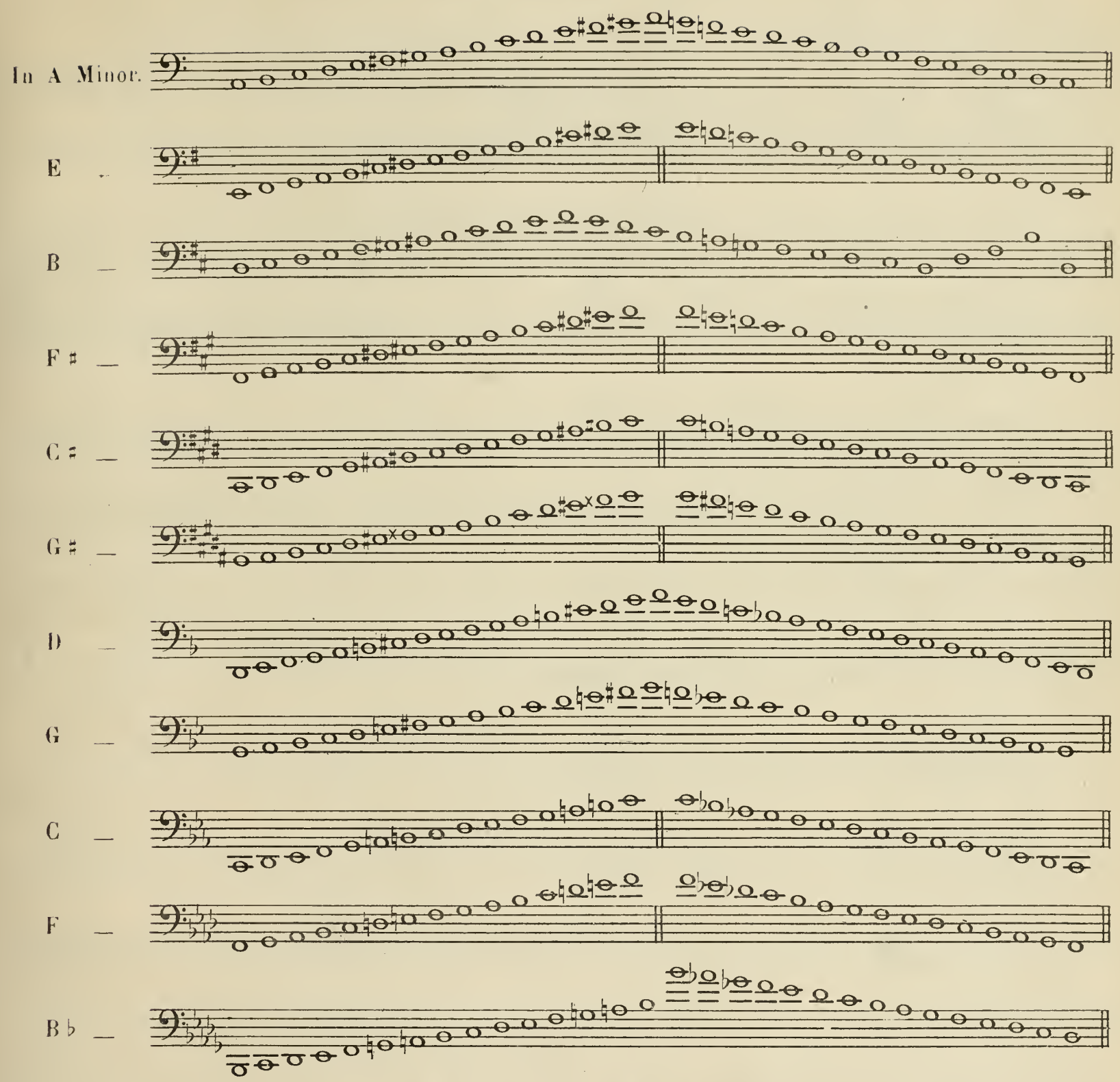
In D♭ —

In A♮ —

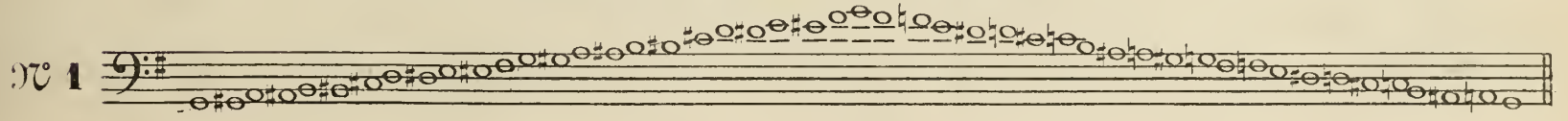
In E♮ —

In B♮ —

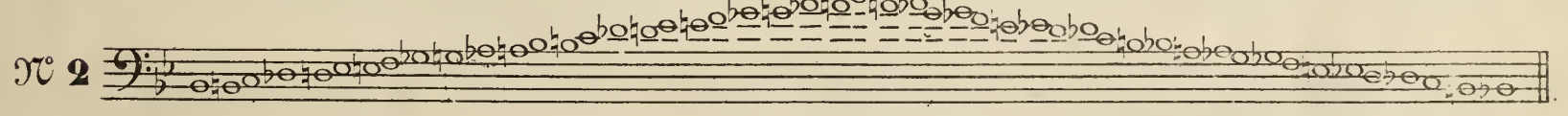
MINOR SCALES.



CHROMATIC SCALE IN SHARPS.



CHROMATIC SCALE IN FLATS.



SIX LESSONS TO FORM THE EMBOUCHURE.

№ 1.

Lento (♩ = 48.)

1st BASSOON.

2nd BASSOON or CELLO.

p

№ 2.

Lento (♩= 66)

p

№ 3.

Adagio (♩ = 50)

p

№ 4.

Adagio (♩ = 64)

p

Andante (♩ = 66)

𝔑 5.

p

D.C.

Andante (♩ = 76)

𝔑 6.

p

When the pupil shall have acquired a steady embouchure on the preceeding scales, he will practice the following and transpose them in every key.

The beginner should avoid too long practice. As soon as his lips and lungs begin to get tired he should stop. An hour after meal times is sufficient to begin practice.

Scale by Thirds.

Scale by Fourths.

Fifths.

Sixths.

Sevenths.

Octaves.

LESSONS ON THE ARTICULATIONS (See special article page 3)

Slur.

Staccato.

Dotted notes.

Rythmed slur.

24 PROGRESSIVE LESSONS

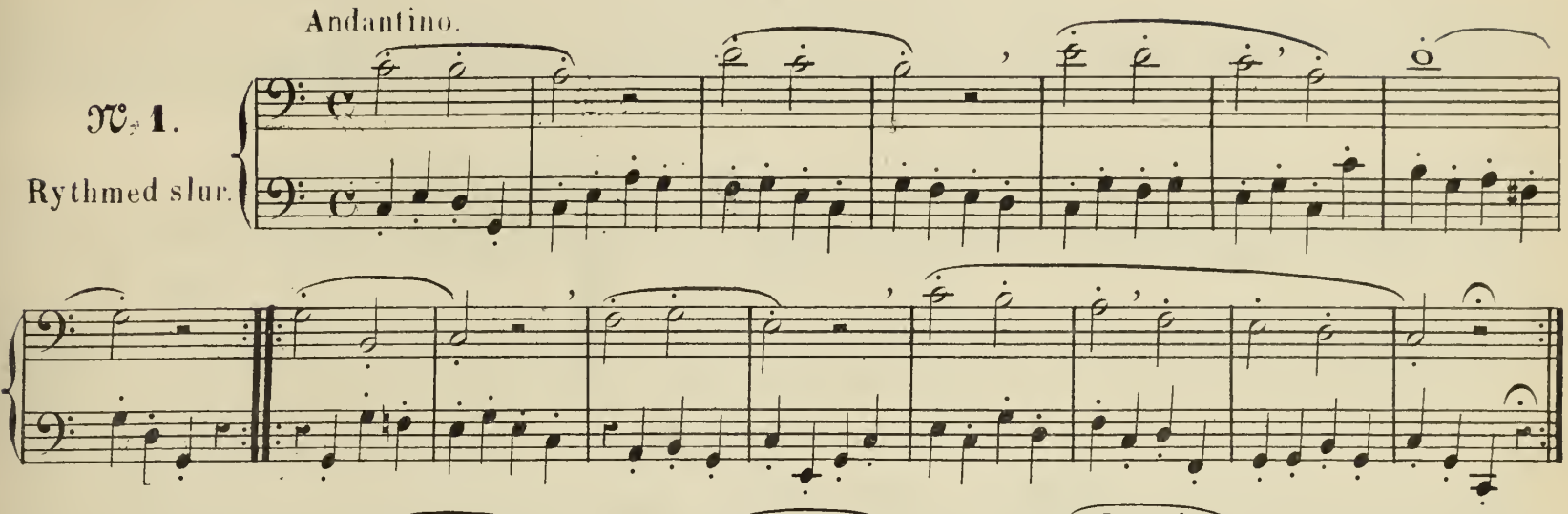
with accompaniment of Bassoon or Cello.

The sign (') indicates where the action of breathing is to take place.

Andantino.

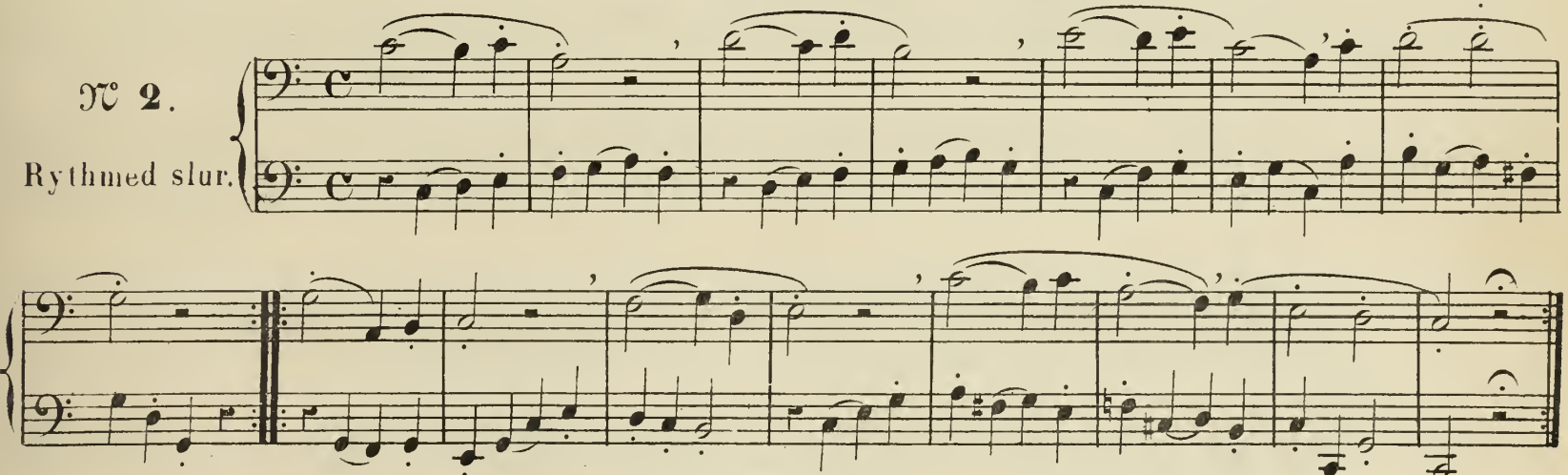
№ 1.

Rythmed slur.



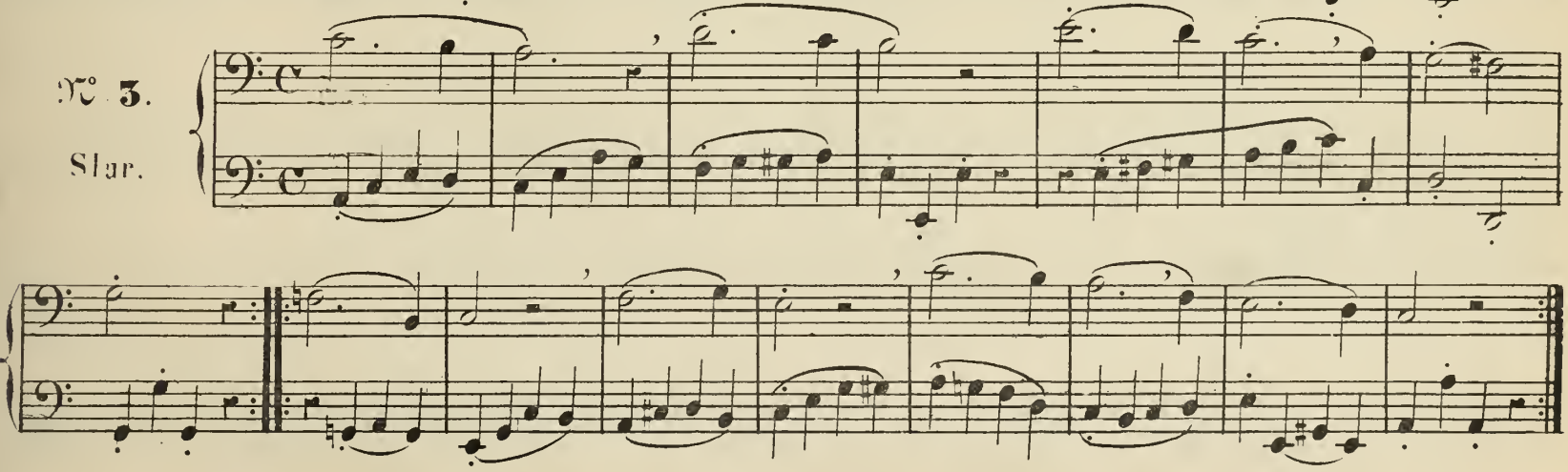
№ 2.

Rythmed slur.



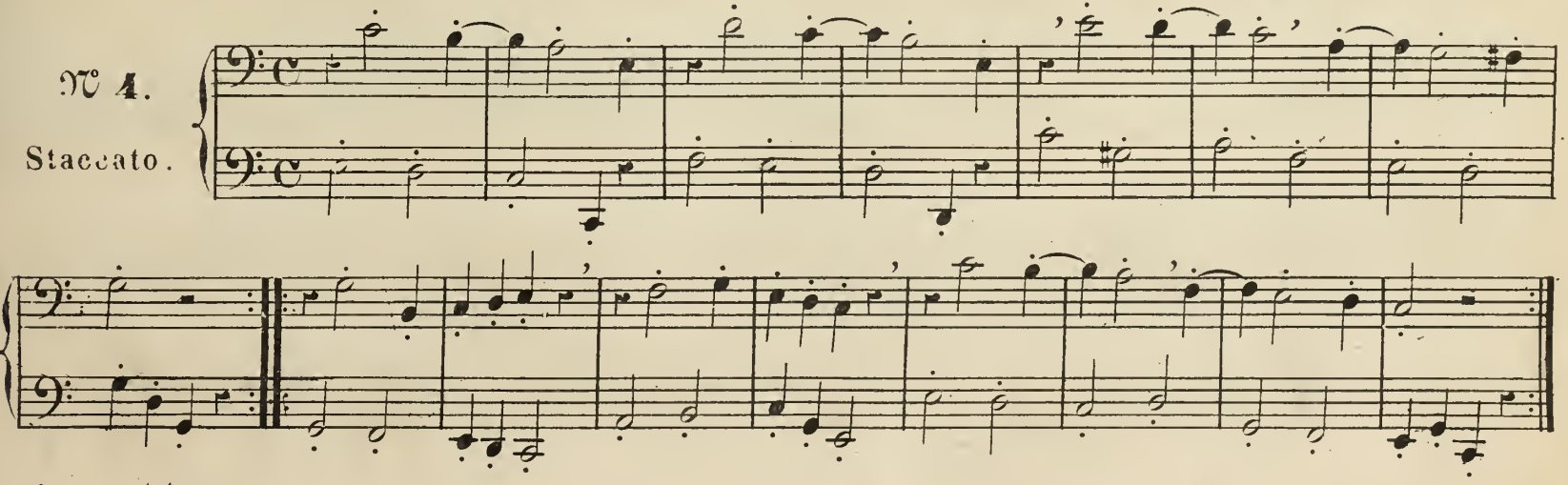
№ 3.

Slur.



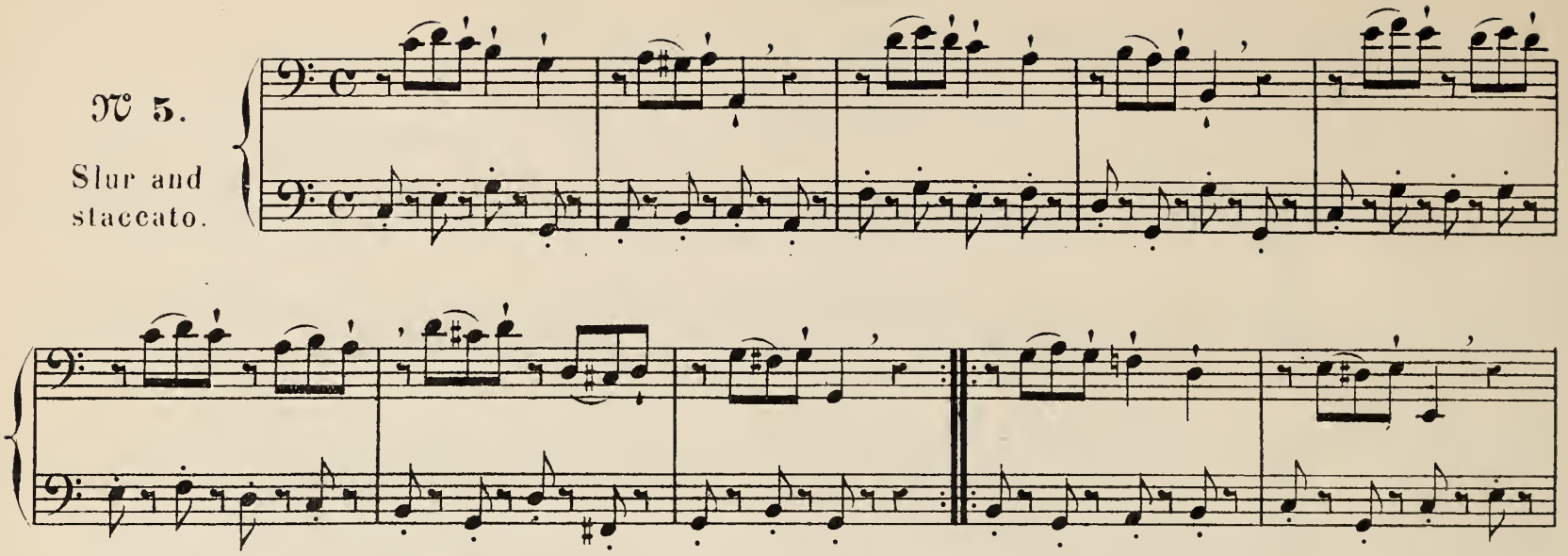
№ 4.

Staccato.



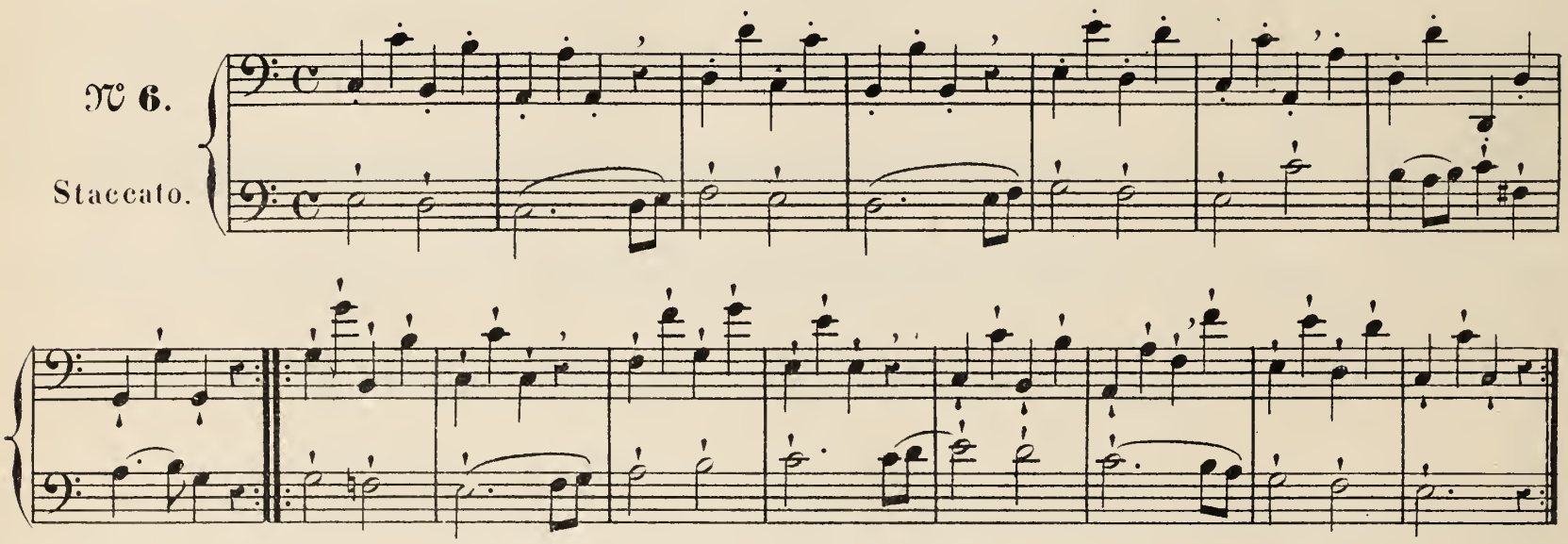
№ 5.

Slur and staccato.



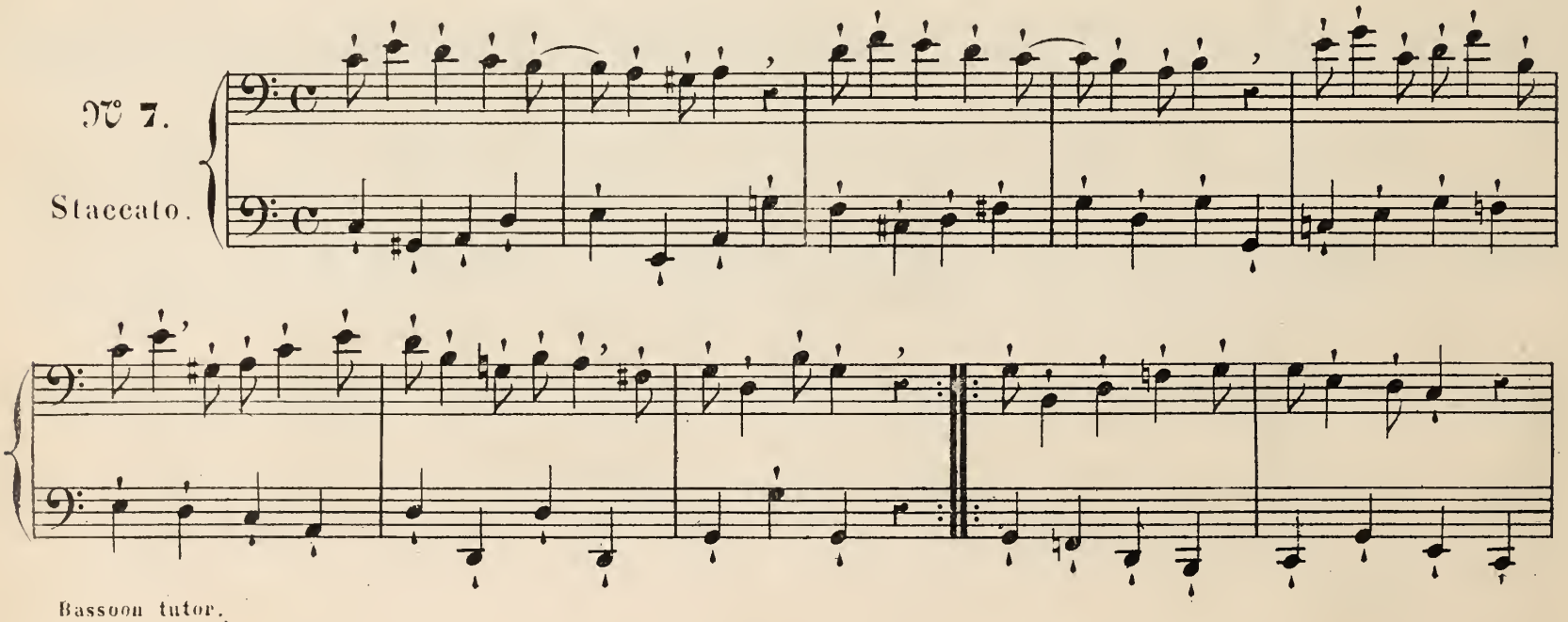
№ 6.

Staccato.



№ 7.

Staccato.



№ 8.

Slur.

№ 9.

Slur and staccato.

№ 10.

Slur and staccato.

№ 11.

Dotted and slurred two by two.

№ 12.

Play this three times Staccato dotted and rythmed slur.

№ 13.

Slur.

№ 14.

Slur.

№ 15.

Slur.

№ 16.

Slur.

Allegretto.

№ 17.

Dotted.

№ 18.

Slurred
Four by four.

№ 19.

Slurred 3 by 3.

№ 20.

Slur and staccato.

№ 21

Slur.

№ 22

Staccato and slurred
3 By 3.

№ 23.

Dotted.

№ 24.

Slur.

STUDIES ON THE SCALES

major minor perfect chords and sevenths.

IN C MAJOR.

The tenor clef being much used for the bassoon we begin it with the following which, taking the full extent of the instrument, requires the use of that clef for reasons explained in the rudiments of music.

The fingered scales give the notation of this clef as well as the bass clef.

All.o moderato.

Diatonic Scale.

1st Degree. 2nd 3rd 4th

5th 6th 5th 4th

3rd 2nd Tonic.

All.o moderato.

In Thirds.

PERF: CH: 1st inversion. 2nd inv:

Perfect Chord with its 2 Inversions

Arpeggio.

DOM: 7th 1st inv: 2nd inv: 3rd inv:

Chord of Dominant 7th with its 3 Inversions.

Arpeggio.

All the above and following should be practised in the different articulations as mentioned before.

A MINOR.

Diatonic Scale.

1st Degree. 2nd 3rd 4th

5th 6th 7th 8th

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

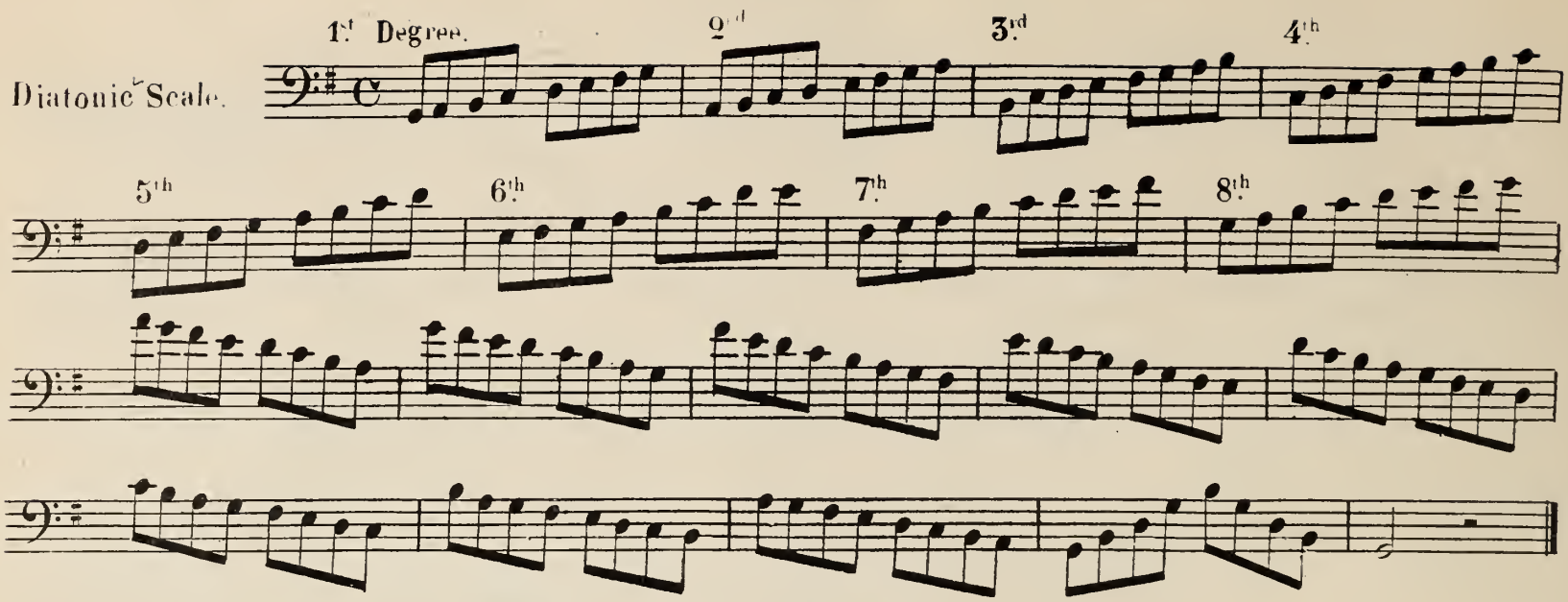
Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

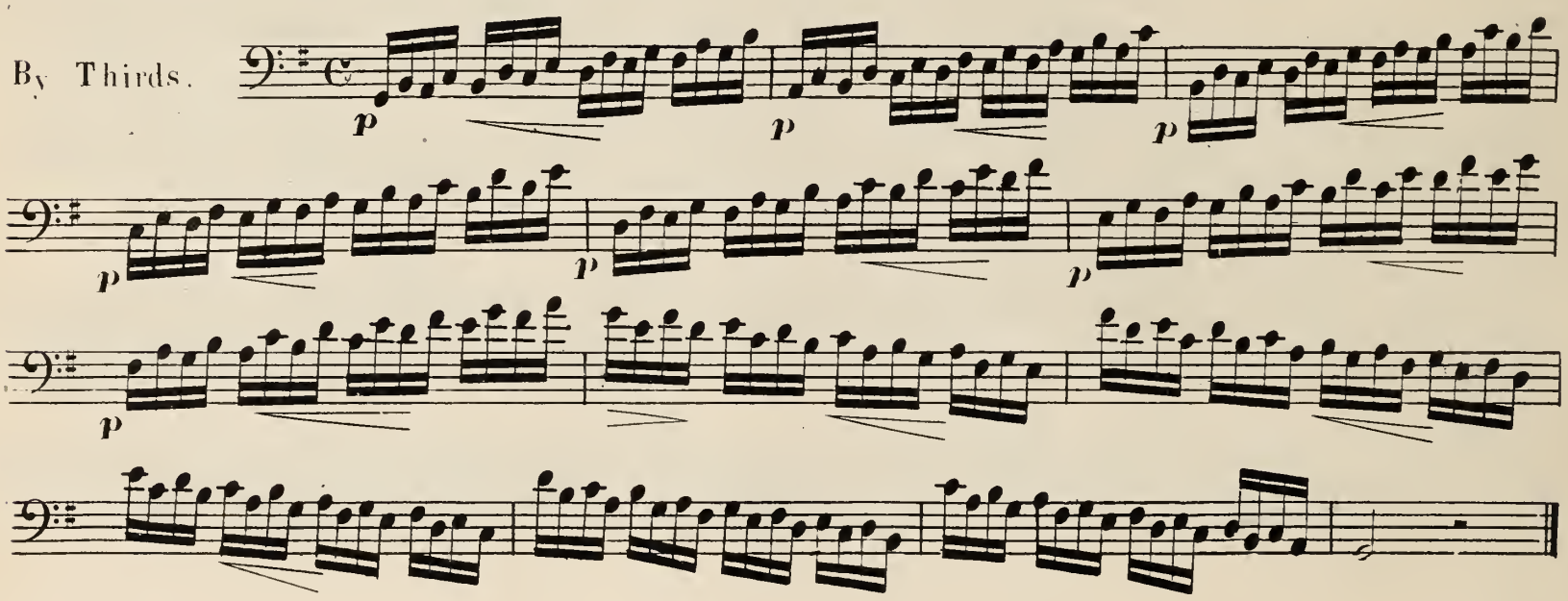
Arpeggio.

G MAJOR.

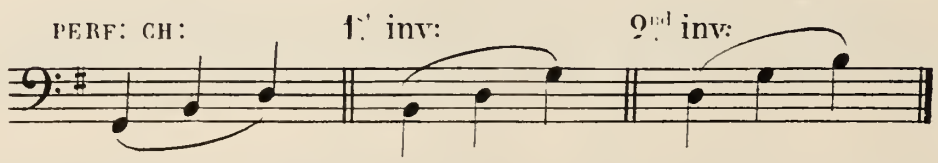
Diatonic Scale.



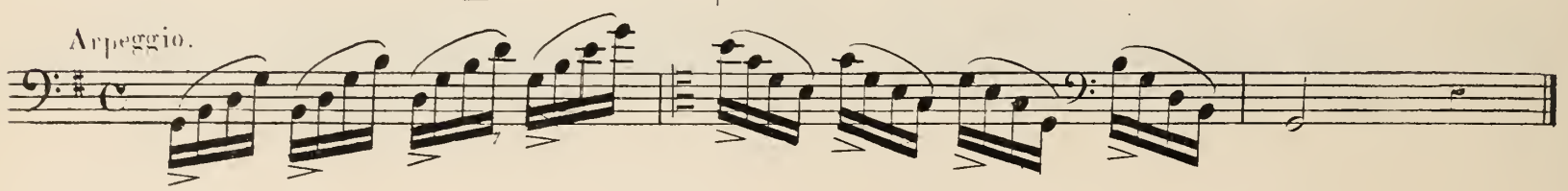
By Thirds.



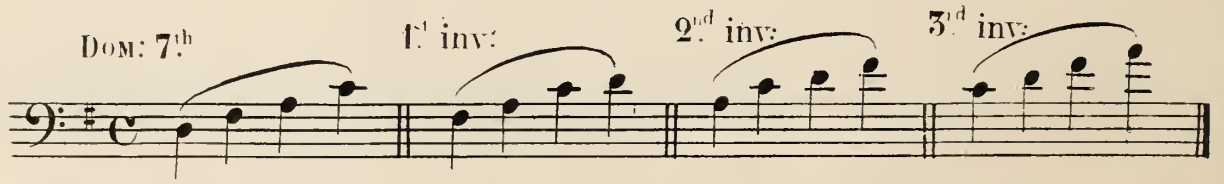
Perfect Chord with its 2 Inv:



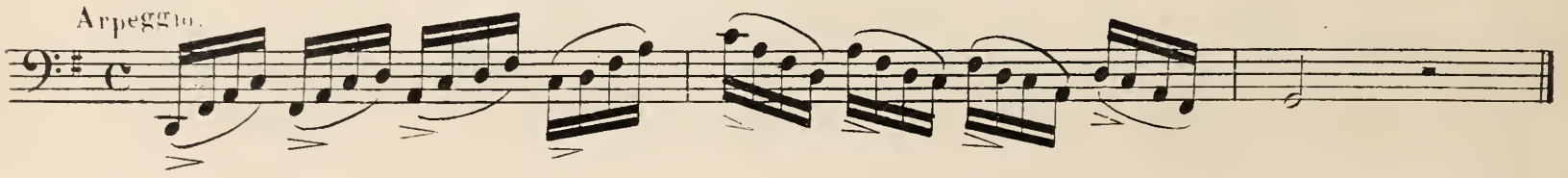
Arpeggio.



Chord of Dominant 7th with its 3 Inv:



Arpeggio.



E MINOR.

Diatonic Scale.

1.st Degree. 2.nd 3.rd 4.th 5 6.th 7.th 8.th

In Thirds.

p

Perfect Chord with its 2 Inv:

PERF: CH: 1.st inv 2.nd inv

Arpeggio.

Chord of Dominant 7.th with its 3 Inv:

Dom 7.th 1.st inv: 2.nd inv: 3.rd inv:

Arpeggio.

D MAJOR

Diatonic Scale. 1st Degree. 2nd 3rd 4th 5th 6th 7th 8th

In Thirds.

Perfect Chord. with its 2 Inv: Perf: ch. 1 inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th with its 3 Inv: Dim 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio

B MINOR.

Diatonic Scale. 1st Degree. 2nd 3rd 4th

5th 6th 7th 8th

In Thirds.

p p p

p p

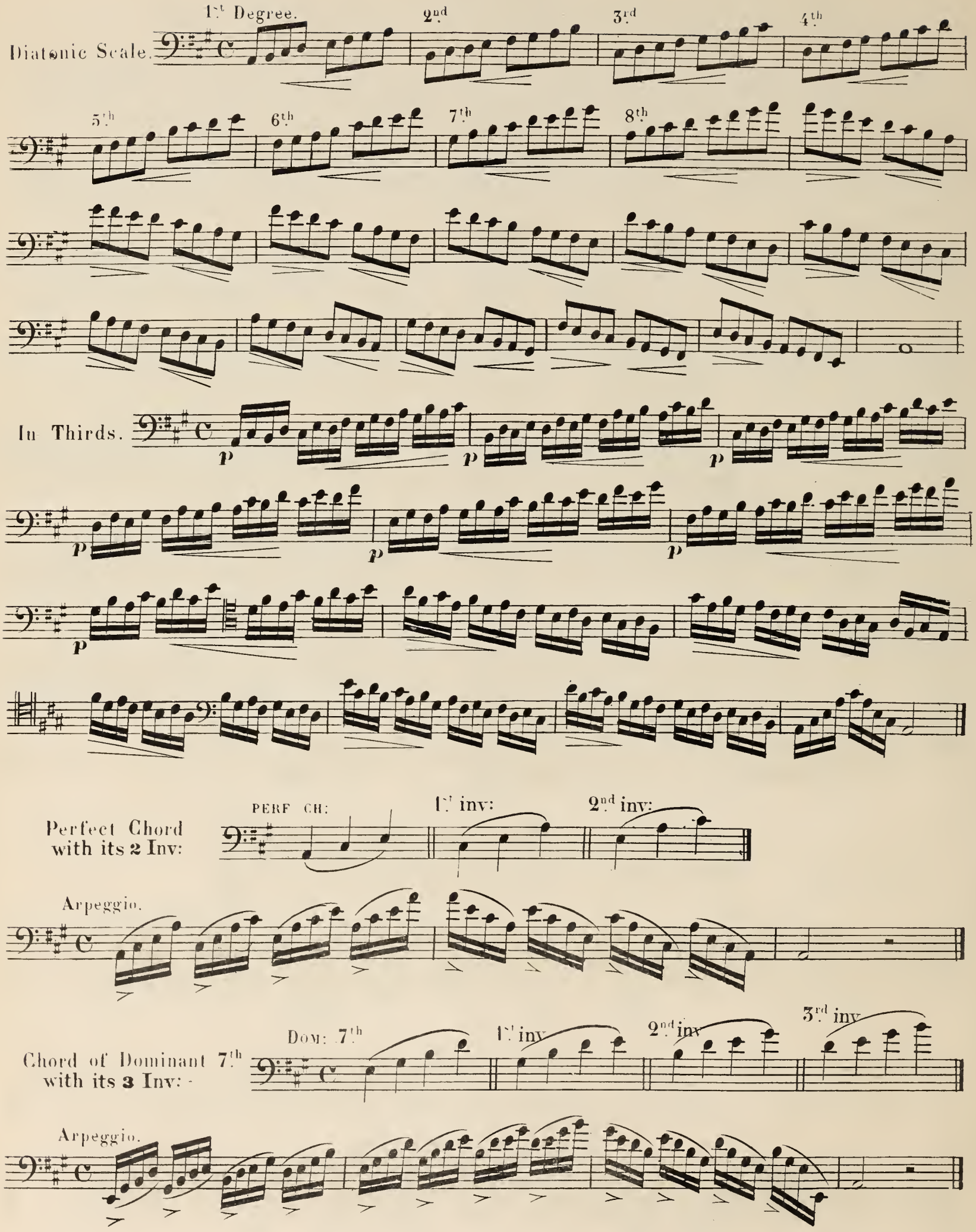
Perfect Chord with its 2 Inv: PERF: CH: 1st inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th with its 3 Inv: DOM: 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio.

A MAJOR.


Diatonic Scale.
1st Degree.
2nd
3rd
4th
5th
6th
7th
8th
In Thirds.
p
Perfect Chord with its 2 Inv:
PERF CH:
1st inv:
2nd inv:
Arpeggio.
Chord of Dominant 7th with its 3 Inv: -
DOM: 7th
1st inv
2nd inv
3rd inv
Arpeggio.

F♯ MINOR.

Diatonic Scale. 1st Degree 2nd 3rd 4th 5th 6th 7th 8th

In Thirds. *p*

Perfect Chord with its 2 Invs. PERF: CH: 1st inversion 2nd inversion

Arpeggio.

Chord of Dominant 7th with its 3 Invs. DOM: 7th 1st inv 2nd inv 3rd inv

Arpeggio.

E MAJOR.

Diatonic Scale. 1st Degree. 2nd 3rd 4th 5th 6th 7th 8th

In Thirds.

Perfect Chord with its 2 Inv: PERF: CH: 1st inv 2nd in

Arpeggio.

Chord of Dominant 7th with its 3 Inv: DOM: 7th 1st inv 2nd inv 3rd inv

Arpeggio.

C♯ MINOR.

Diatonic Scale. 1st Degree. 2nd 3rd 4th 5th 6th 7th 8th

In Thirds. p p p p

Perfect Chord with its 2 Inv: PERF: CH: 1st inv: 2nd inv

Arpeggio.

Chord of Dominant 7th with its 3 Inv: DOM: 7th 1st inv: 2nd inv 3rd inv

Arpeggio.

F MAJOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1:st inv: 2:nd inv:

Arpeggio.

Chord of Dominant 7:th with its 3 Inv:

DOM: 7:th 1:st inv: 2:nd inv: 3:rd inv

Arpeggio.

D MINOR.

Diatonic Scale

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

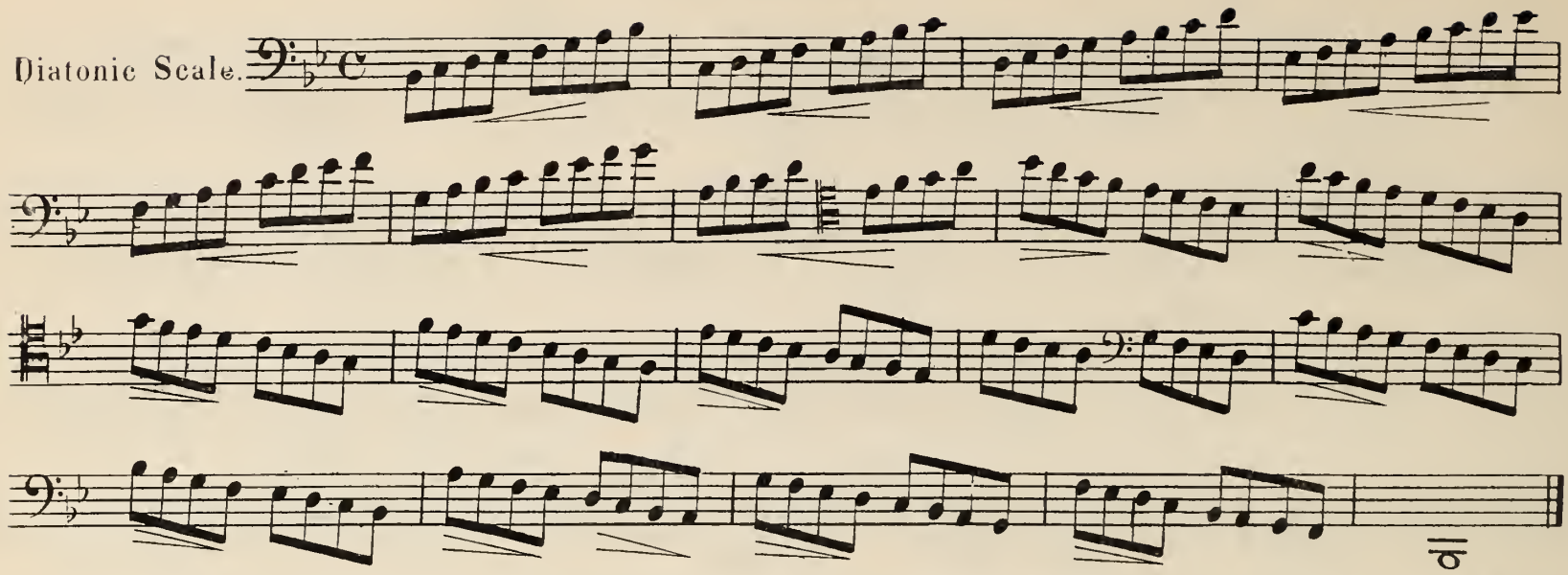
Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

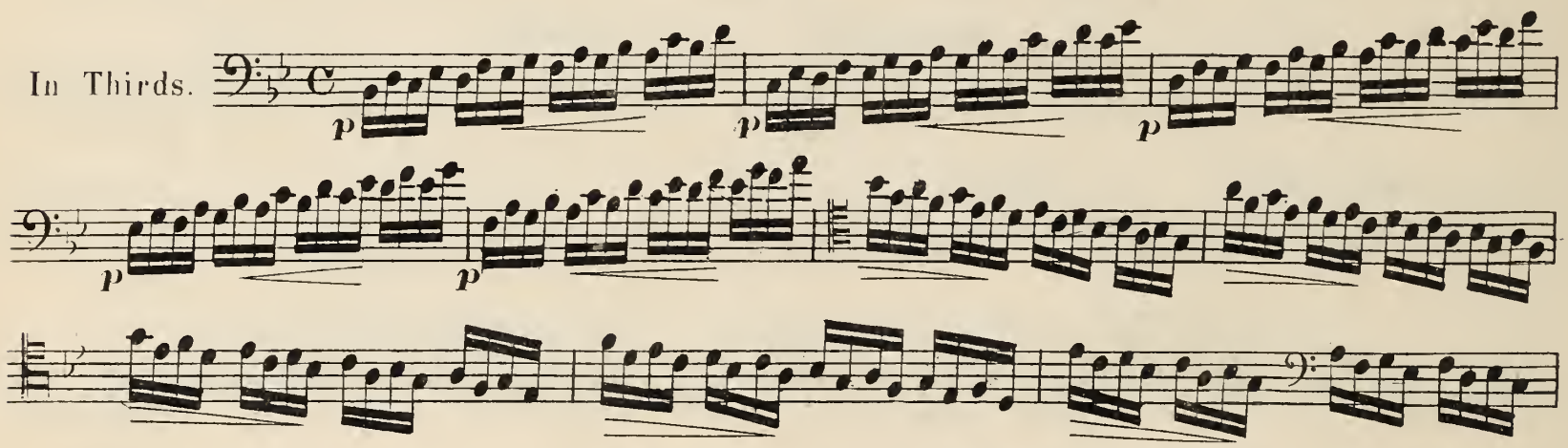
Arpeggio.

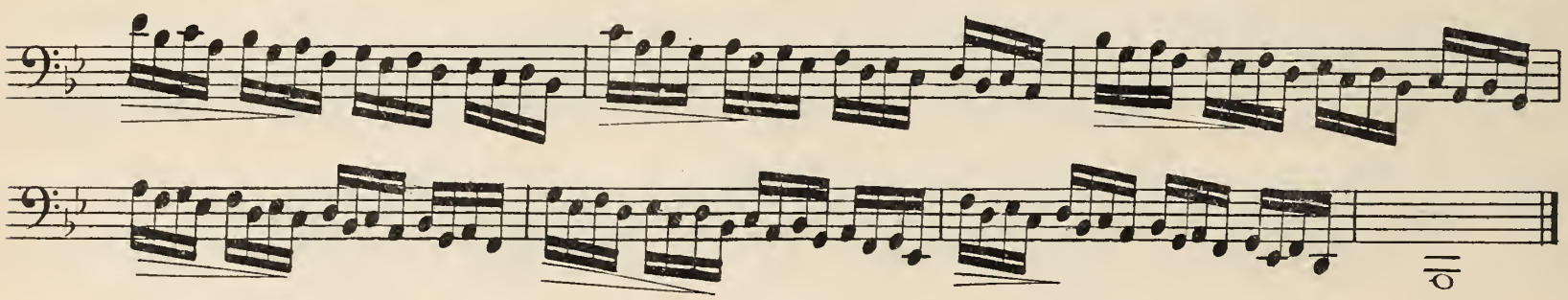
B♭ MAJOR.

Diatonic Scale.

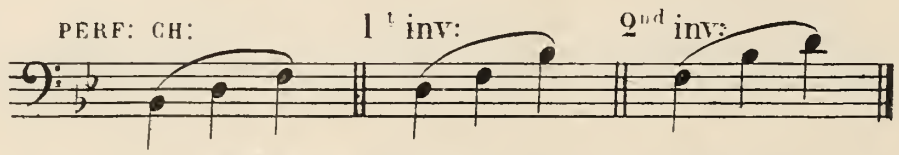


In Thirds.

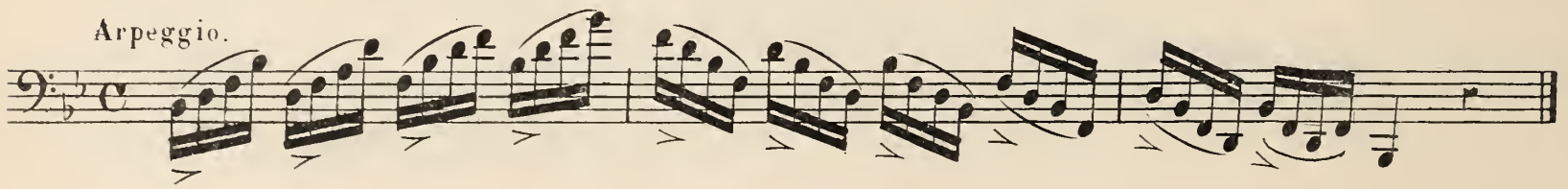




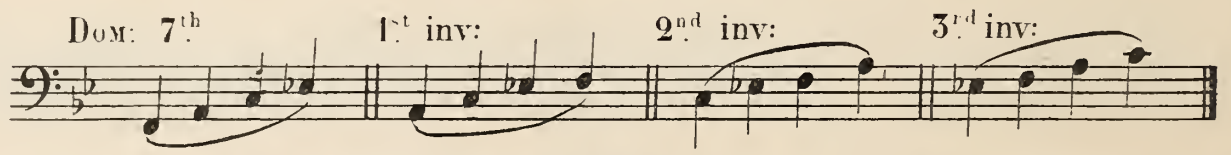
Perfect Chord with its 2 Inv:



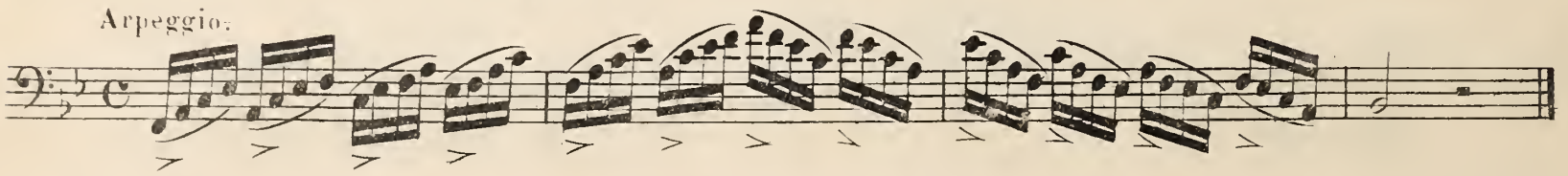
Arpeggio.



Chord of Dominant 7th with its 3 Inv:



Arpeggio.



G. MINOR.

Diatonic Scale

In Thirds

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio.

E♭ MAJOR.

Diatonic Scale

In Thirs

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio.

C MINOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

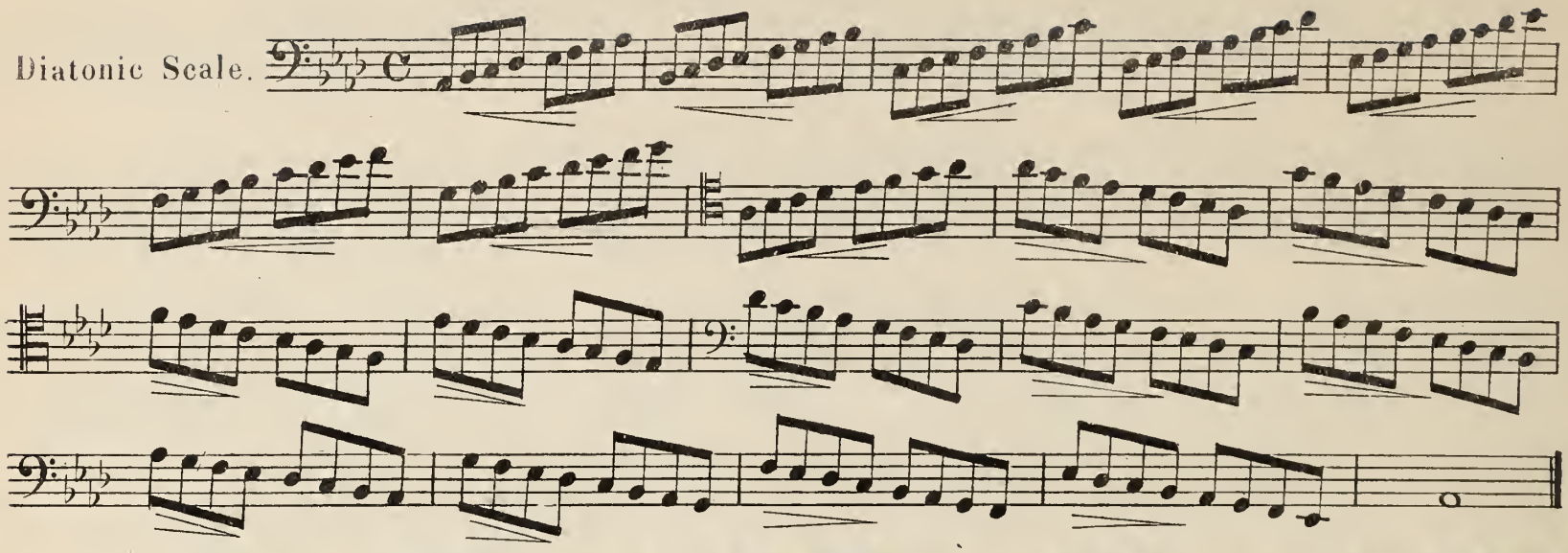
Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

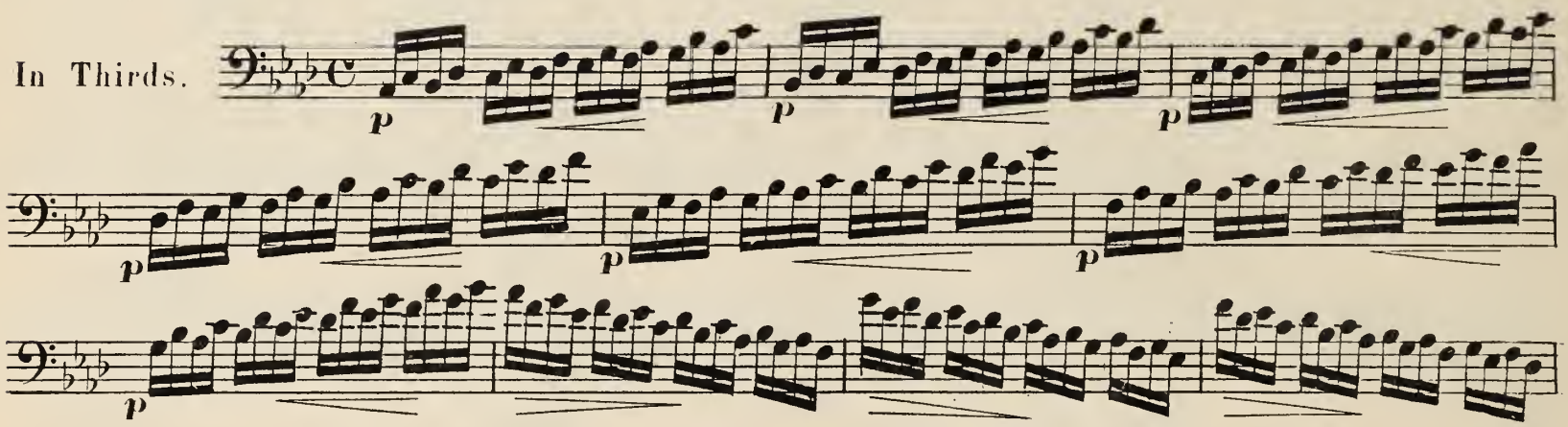
Arpeggio.

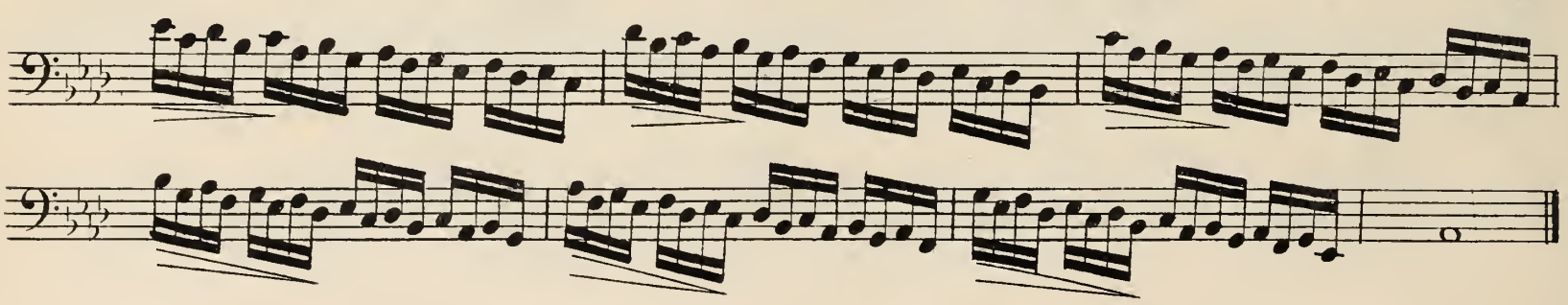
A♭ MAJOR.

Diatonic Scale.

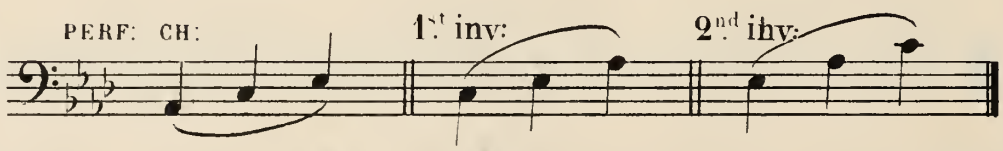


In Thirds.

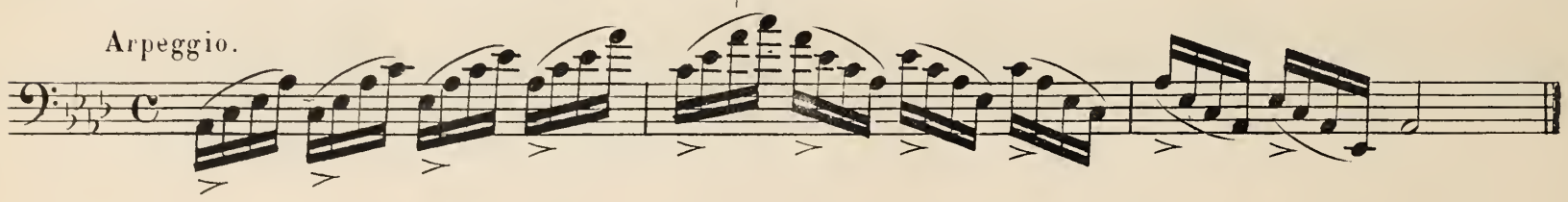




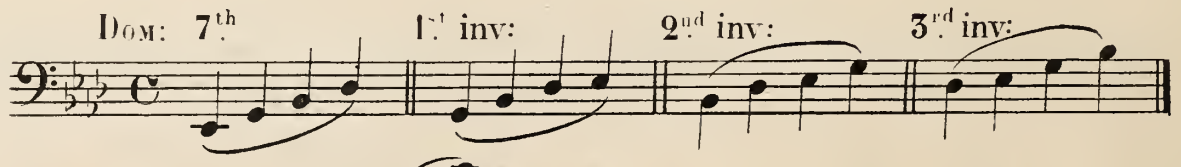
Perfect Chord with its **2** Inv:



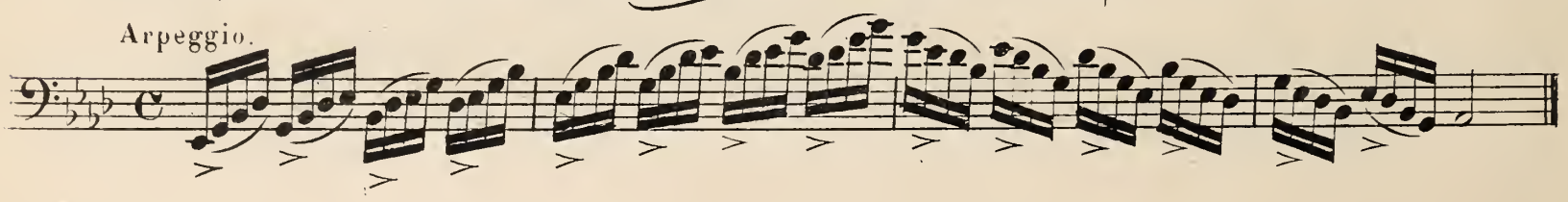
Arpeggio.



Chord of Dominant 7.th with its **3** Inv:



Arpeggio.



F MINOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th with its 3 Inv:

DOM: 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio.

D♭ MAJOR.

Diatonic Scale.

In Thirds.

p p p p

Perfect Chord
with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

Arpeggio.

Chord of Dominant 7th
with its 3 Inv:

DOM 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio

B♭ MINOR.

Diatonic Scale.

In Thirds.

Perfect Chord with its 2 Inv:

PERF: CH: 1st inv: 2nd inv:

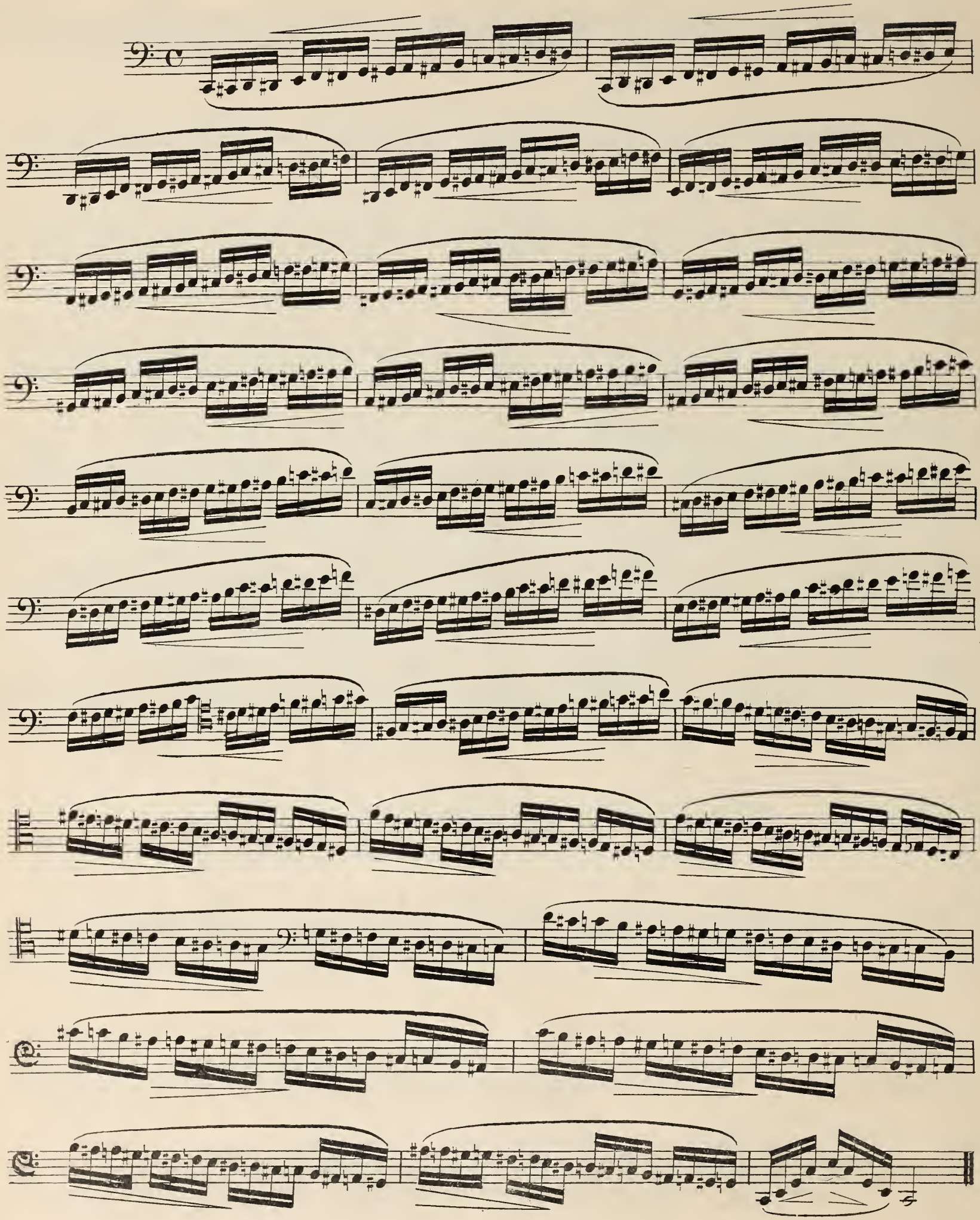
Arpeggio.

Chord of Dominant 7th with its 3 Inv:

DOM 7th 1st inv: 2nd inv: 3rd inv:

Arpeggio.

CHROMATIC SCALES.



EXERCISES ON THE CHROMATIC SCALES.

Nº 1.

C Major ascending.

Nº 2.

Nº 3.

Nº 4.

Nº 5.

Nº 6.

Nº 7.

Nº 8.

Descending.

Nº 9.

Nº 10.

Nº 11.

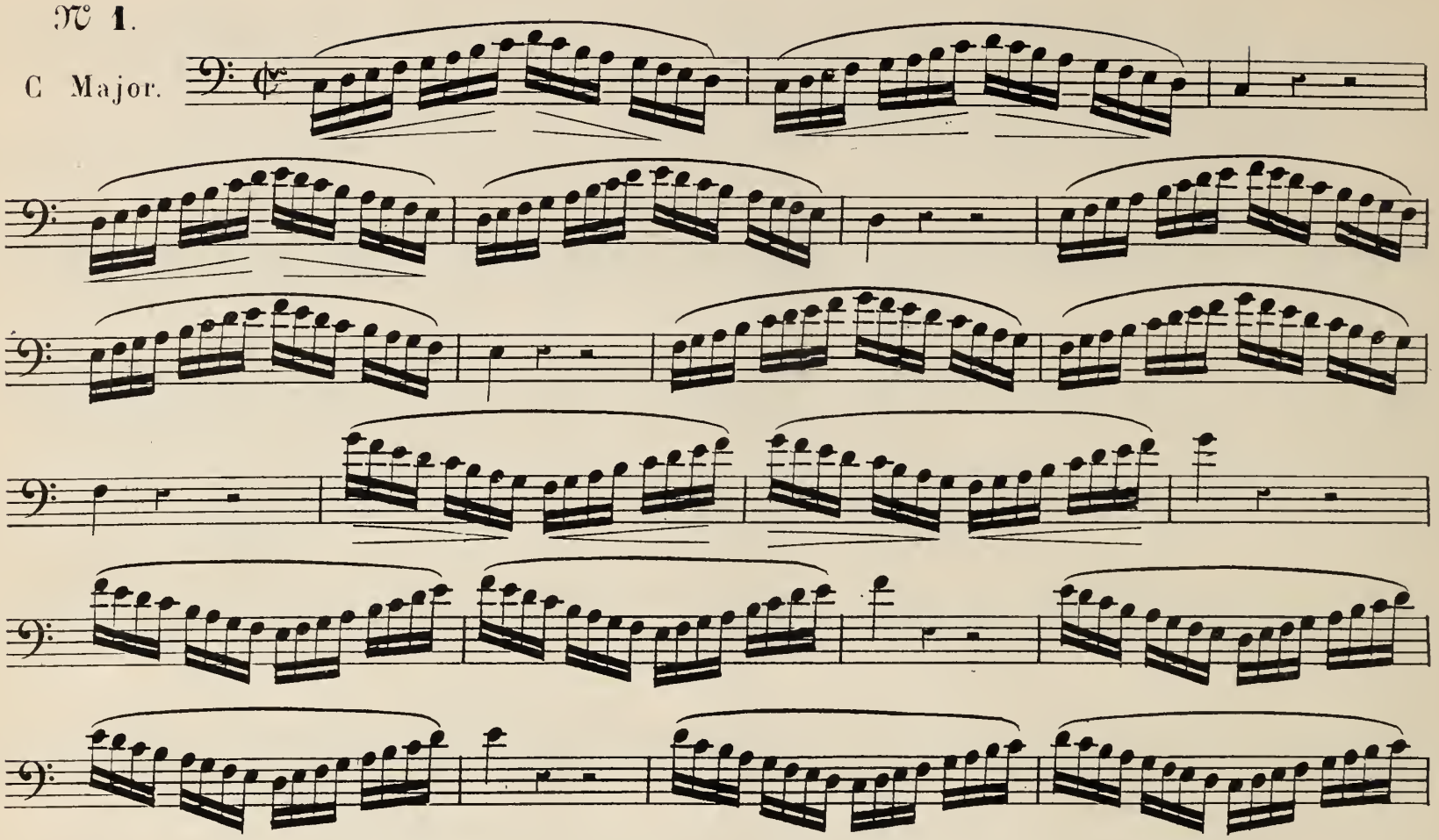
Nº 12.

Nº 13.

SIX RAPID EXERCISES
to give brilliany to the execution.

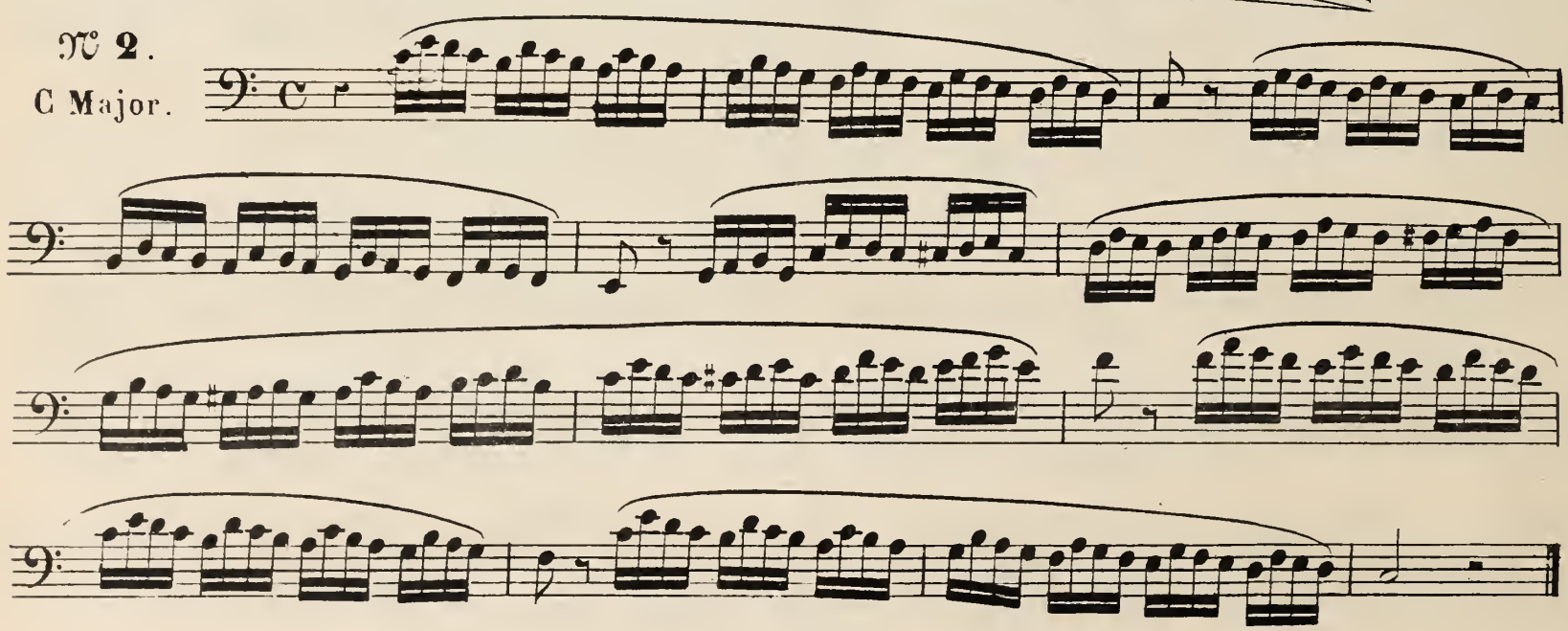
№ 1.

C Major.



№ 2.

C Major.



№ 3

A Minor.

№ 4.

G Major.

№ 5.

B Major.

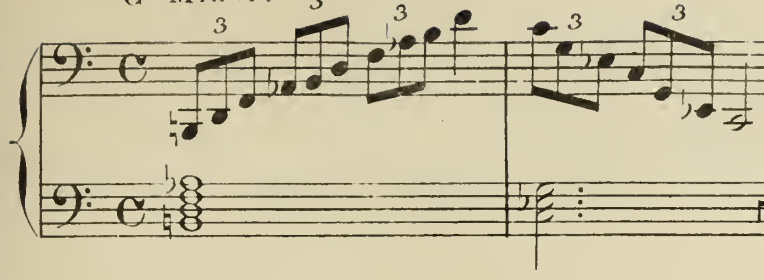
№ 6.

Moderato.

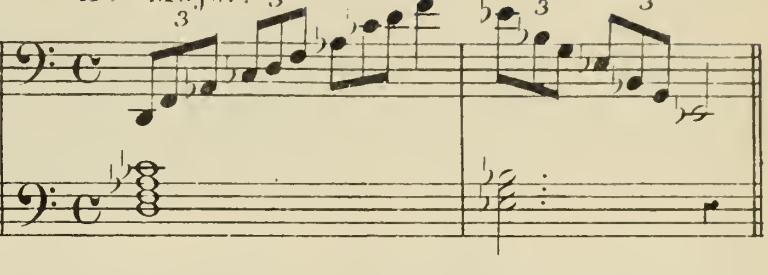
F Major.

TABLE OF DIMINISHED 7ths

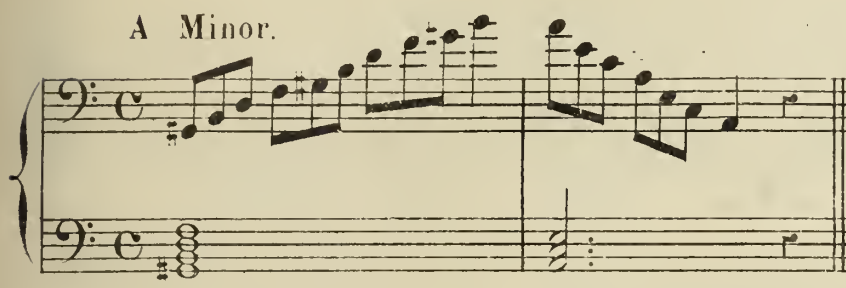
C Minor.



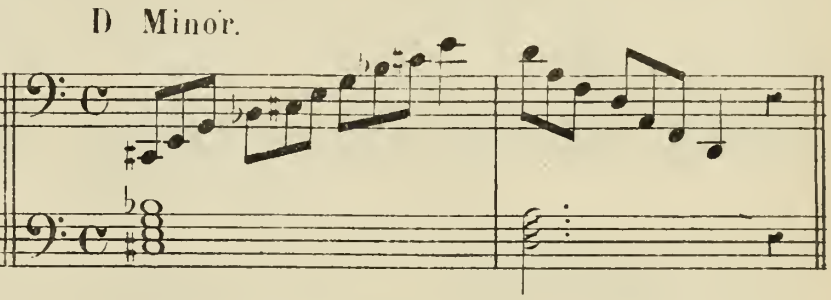
E♭ Major.



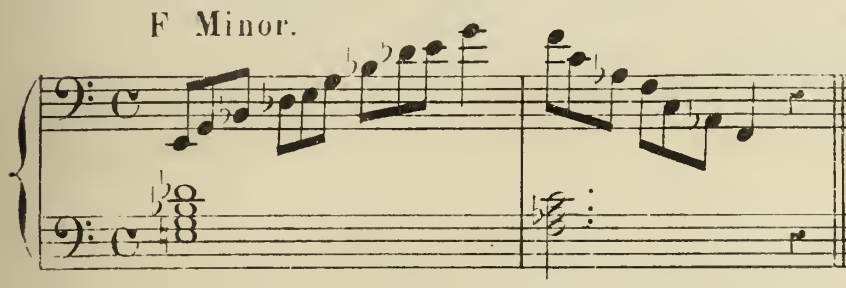
A Minor.



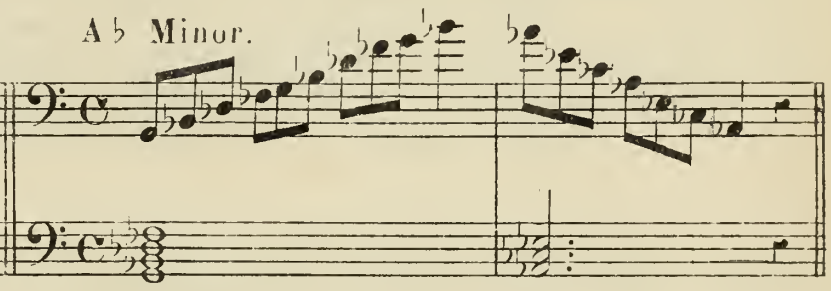
D Minor.



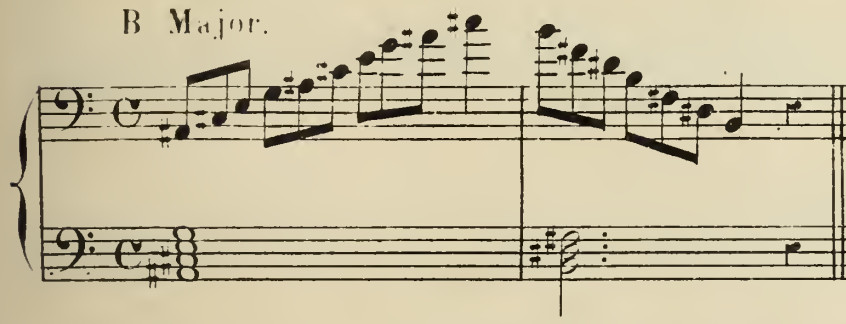
F Minor.



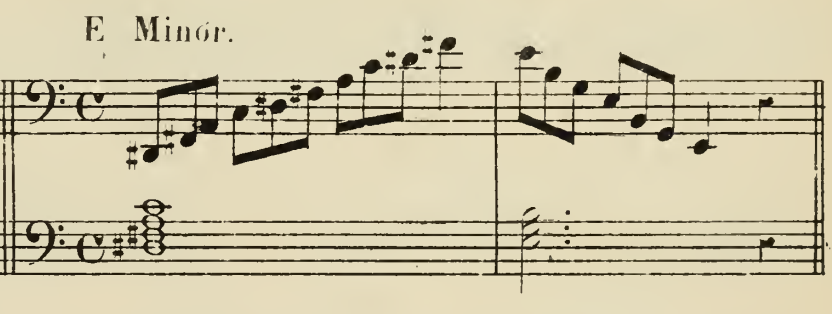
A♭ Minor.



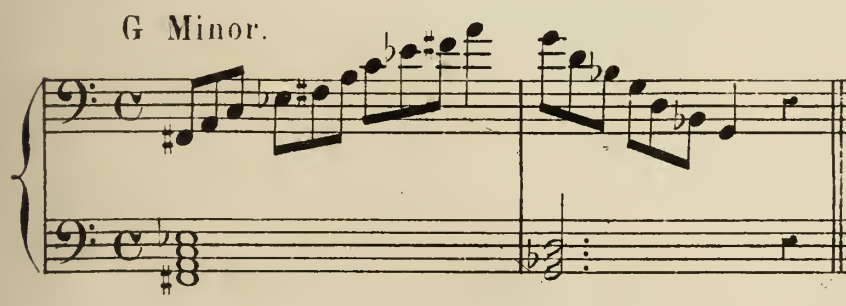
B Major.



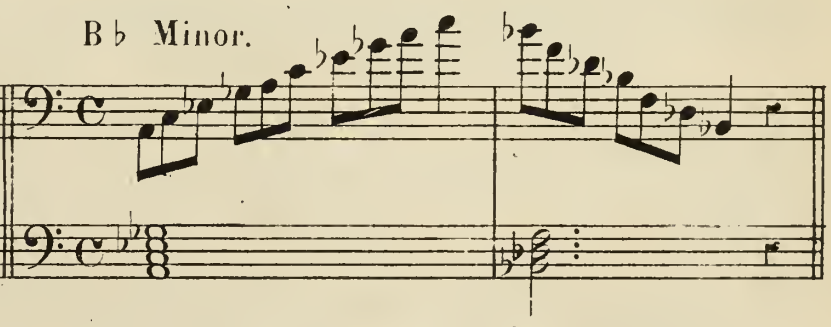
E Minor.



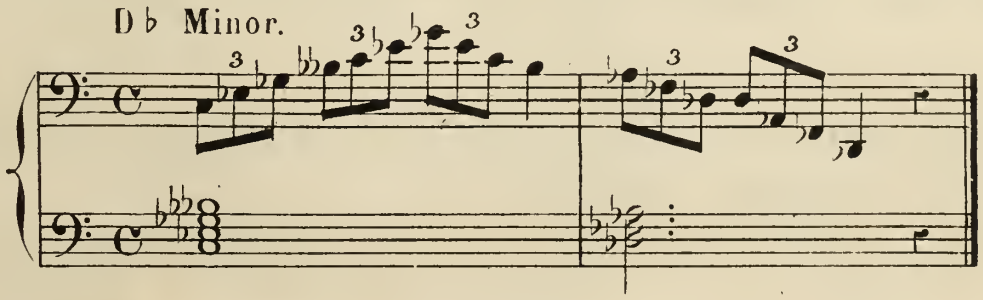
G Minor.



B♭ Minor.



D♭ Minor.



TWELVE MELODIES FOR 2 BASSOONS

OR BASSOON AND CELLO.

Andanino.

№ 1.

BEETHOVEN

p

p

And^te. Grazioso.

№ 2.

SCHUBERT

Larghetto.

№ 3.

DONIZETTI

p

f

fp

p

pp

smorz

3 3

cres

Maggiore

3 3

f

f

p

rall.

fff

Bassoon tutor.

№. 4.

Dernière pensée de RESSIGER attributed to WEBER.

Andante.

dolce

FINE

D.C

№ 5

BELLINI

Moderato.

mezzo *f*

f

rall *f*

ff

Larghetto.

№ 6

WEBER

p

p

And.te sostenuto.

№ 7.

HAYDN.
(La Création)

p

cres

f

cres - - - morendo - - -

p

pp

pp

Bassoon tutor.

Allegretto.

№ 8.

ROSSINI.

p

tr

f

tr

Larghetto.

№ 9.

ADAM.

p

pp

p

or.

ad libitum.

ff

NORMA.

№ 10

BELLINI

Maestoso.

f

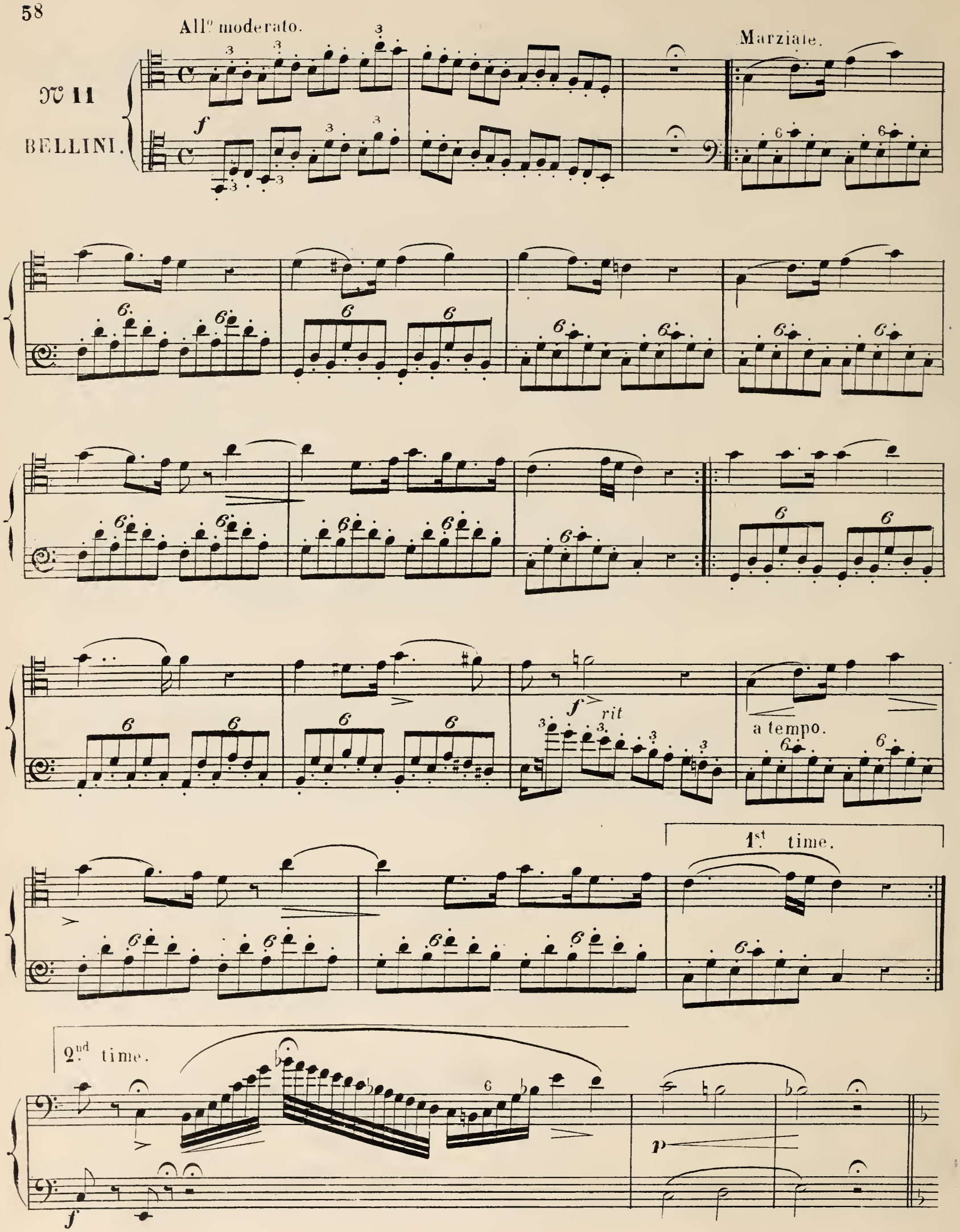
f

tr

mezzo forte.

f

f


All° moderato.
Marziale.
N° 11
BELLINI.
f
rit
a tempo.
1st time.
2nd time.
p

Andante.

p

dim

p

lento.

Bassoon tutor

Allegro.

f

pp

Rall.

Tempo.

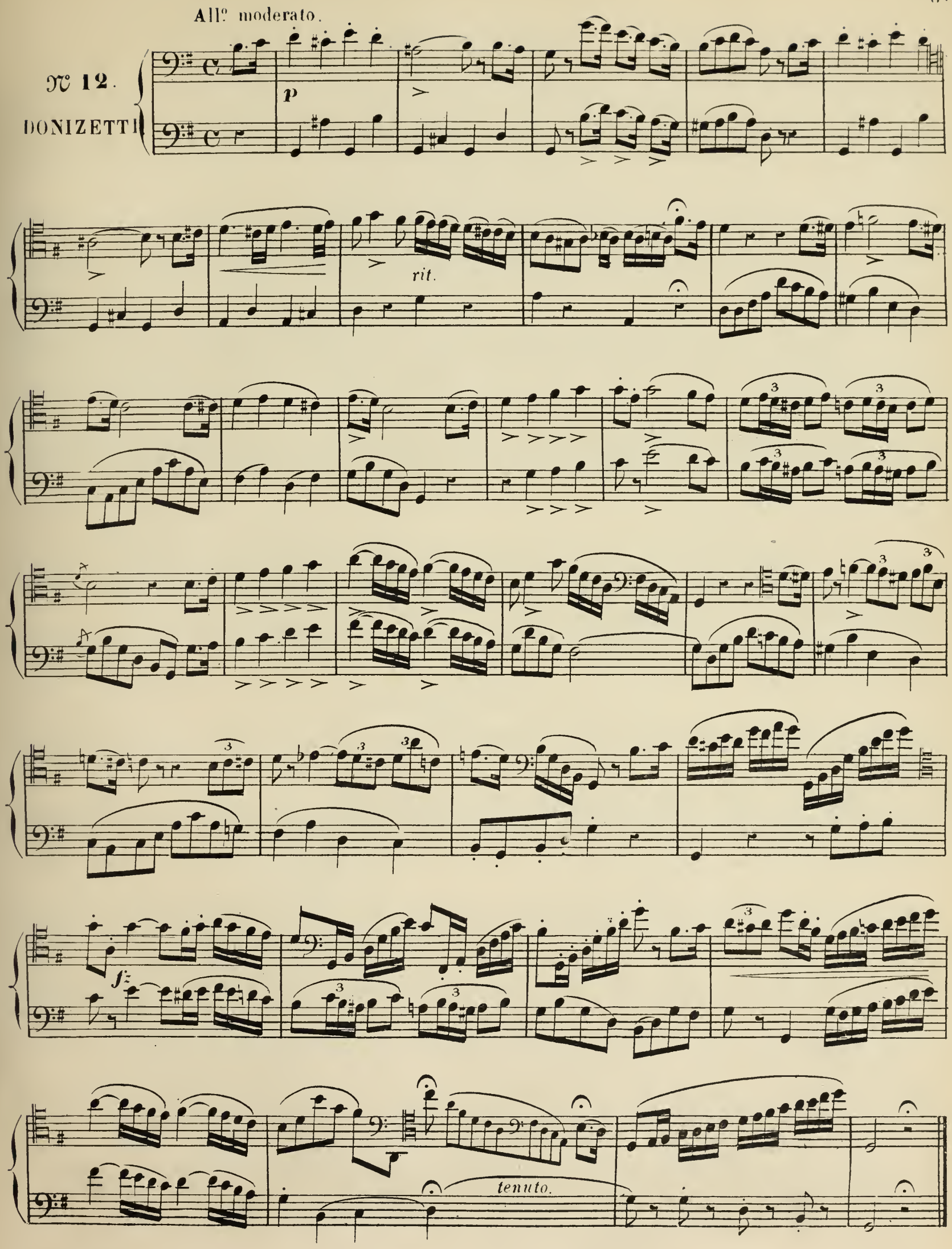
tr

cres *cen*

do *ff* *accell.*

marcato.

ff


All° moderato.
N° 12.
DONIZETTI
p
rit.
fz
tenuto.

THE SHADES.

The shades are indicated by signs < > ∨ ∧ etc:

It requires a real artistic feeling to express the ideas of authors in every shade; and if such taste is not natural, it should be be arduously studied.

The note is struck softly, and the sound gradually augmented in this case < then gradually diminished when thus <>, attacked with force and sensibly diminished when >

Example.

Example.

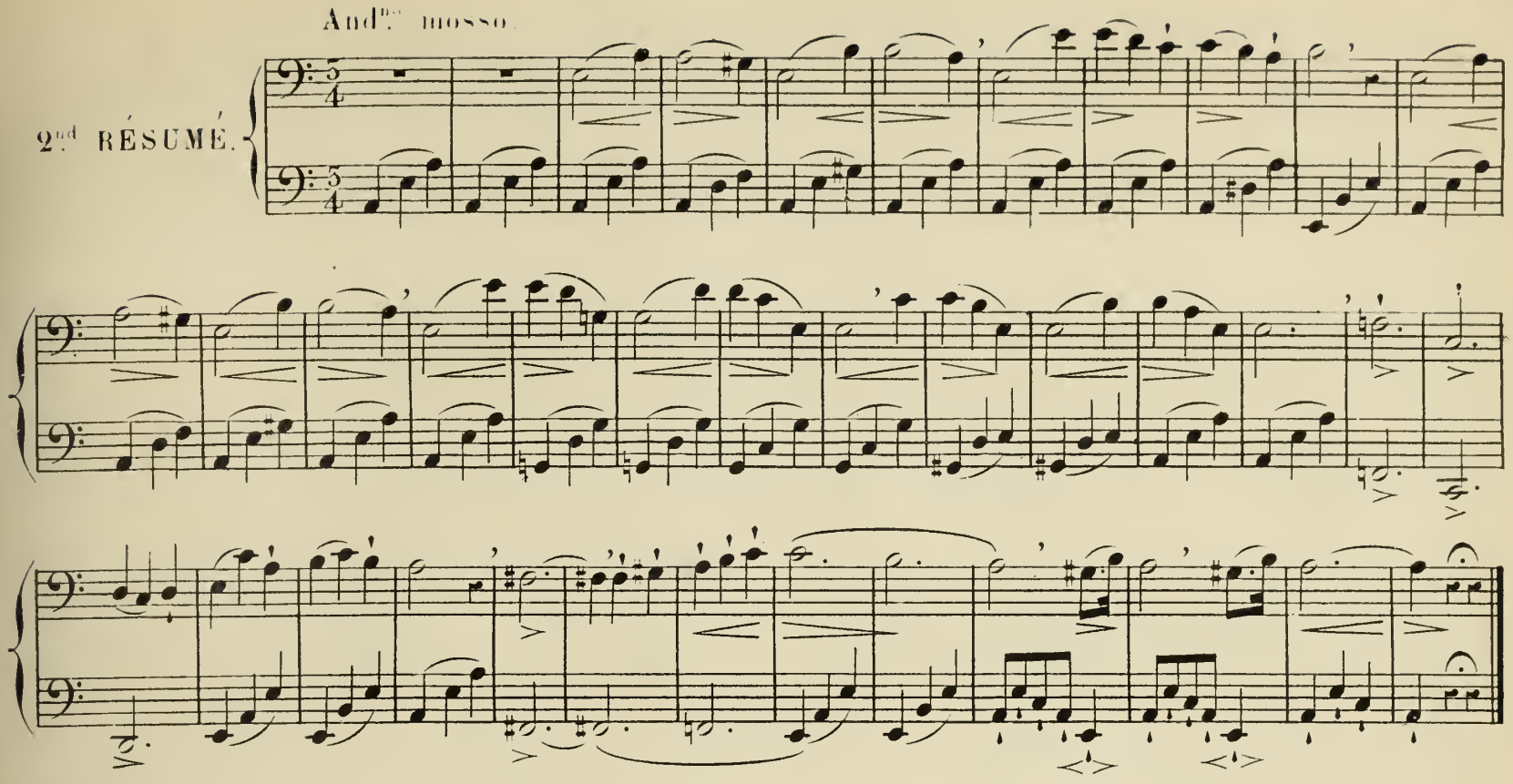
Example.

Moderato.

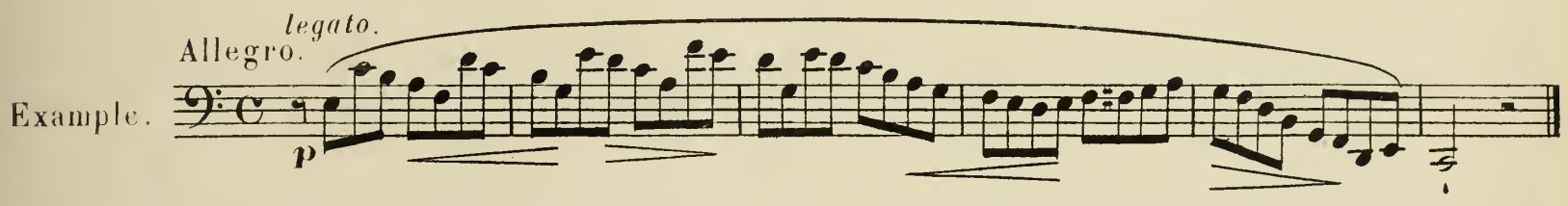
1st RÉSUMÉ.

p

p



The shades are applied equally to several, as to one single note.



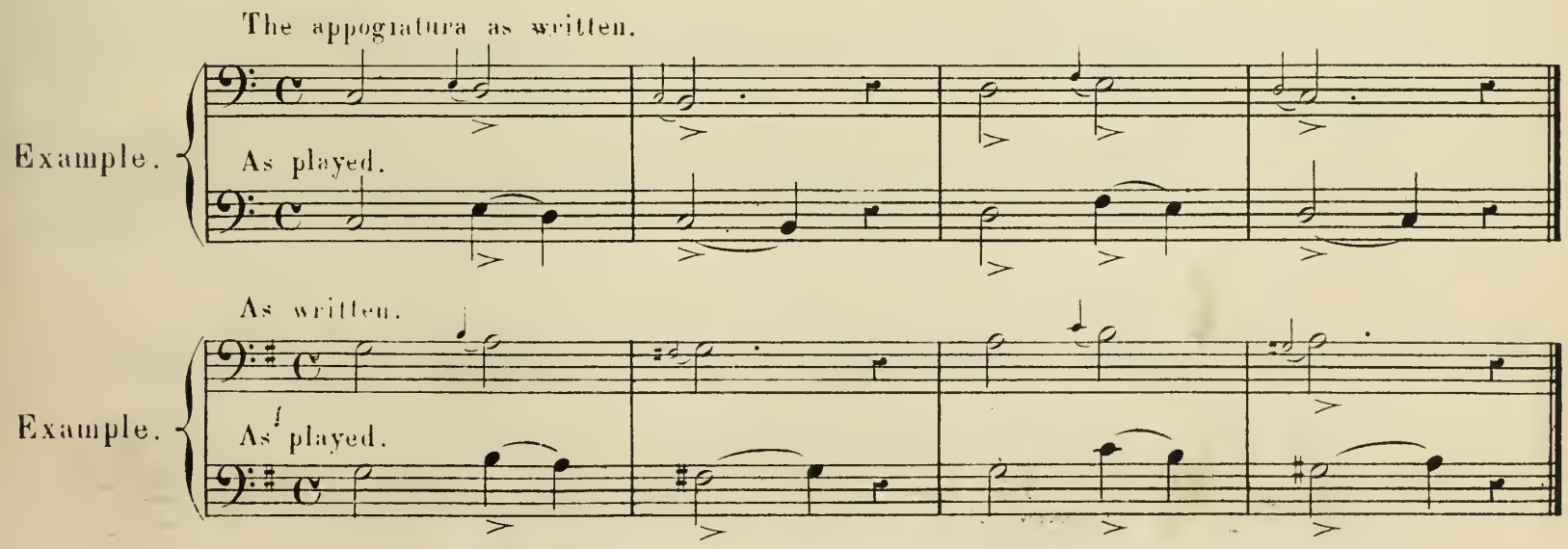
AGREEMENTS IN MUSIC

These small notes are used as ornaments, and tend to render the uniformity of a strain more agreable to the ear.

The appogiatura is a small note placed at one or more degrees above or under the real note; it takes its value from that real note.

Bear upon the small note more than upon the real note.

The superior appogiatura may be one or half tone above the real note; the inferior is almost invariably kave tone lower



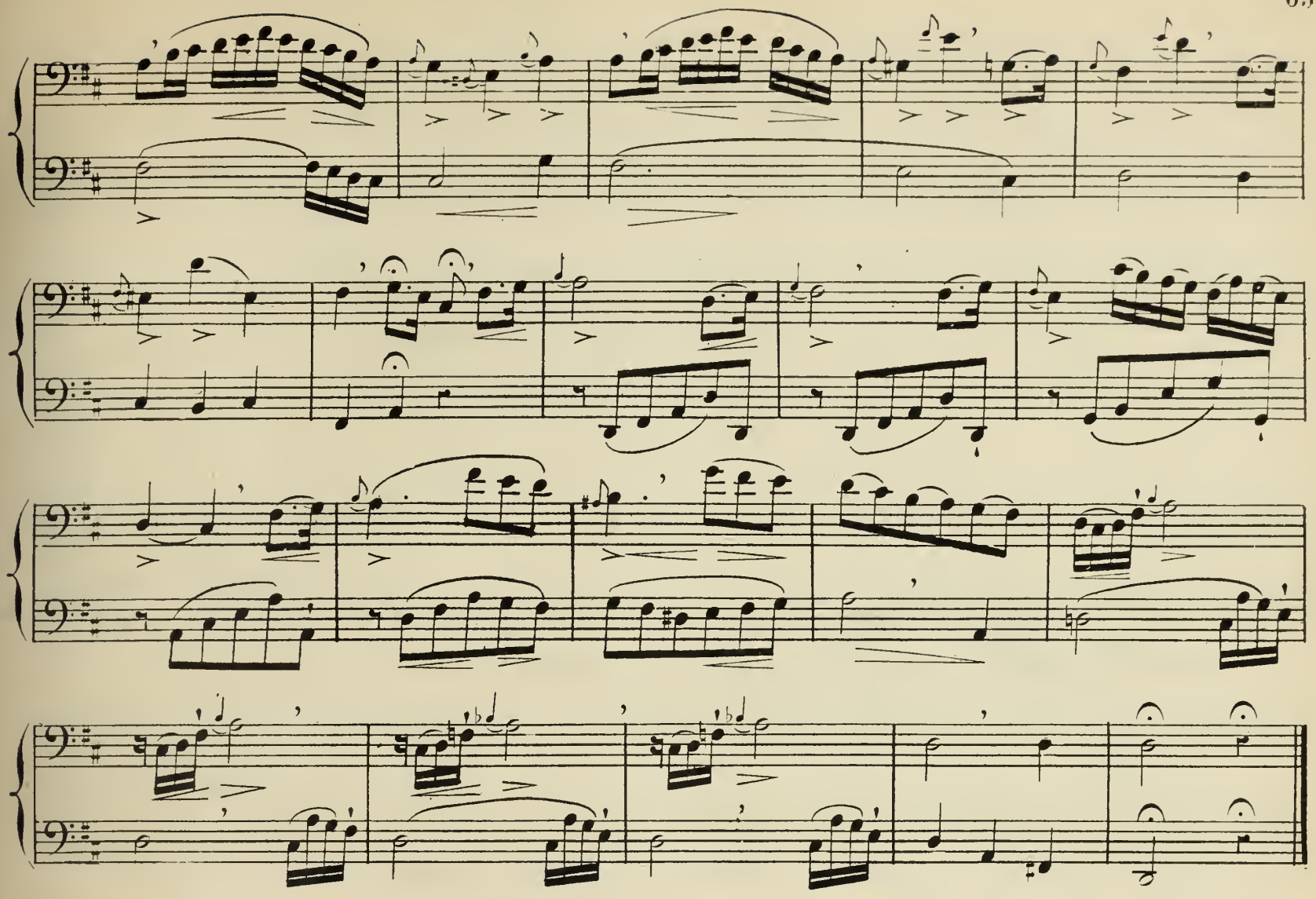
All.o maestoso.

1.st **STUDY**
on appogiatura
with accompaniment.

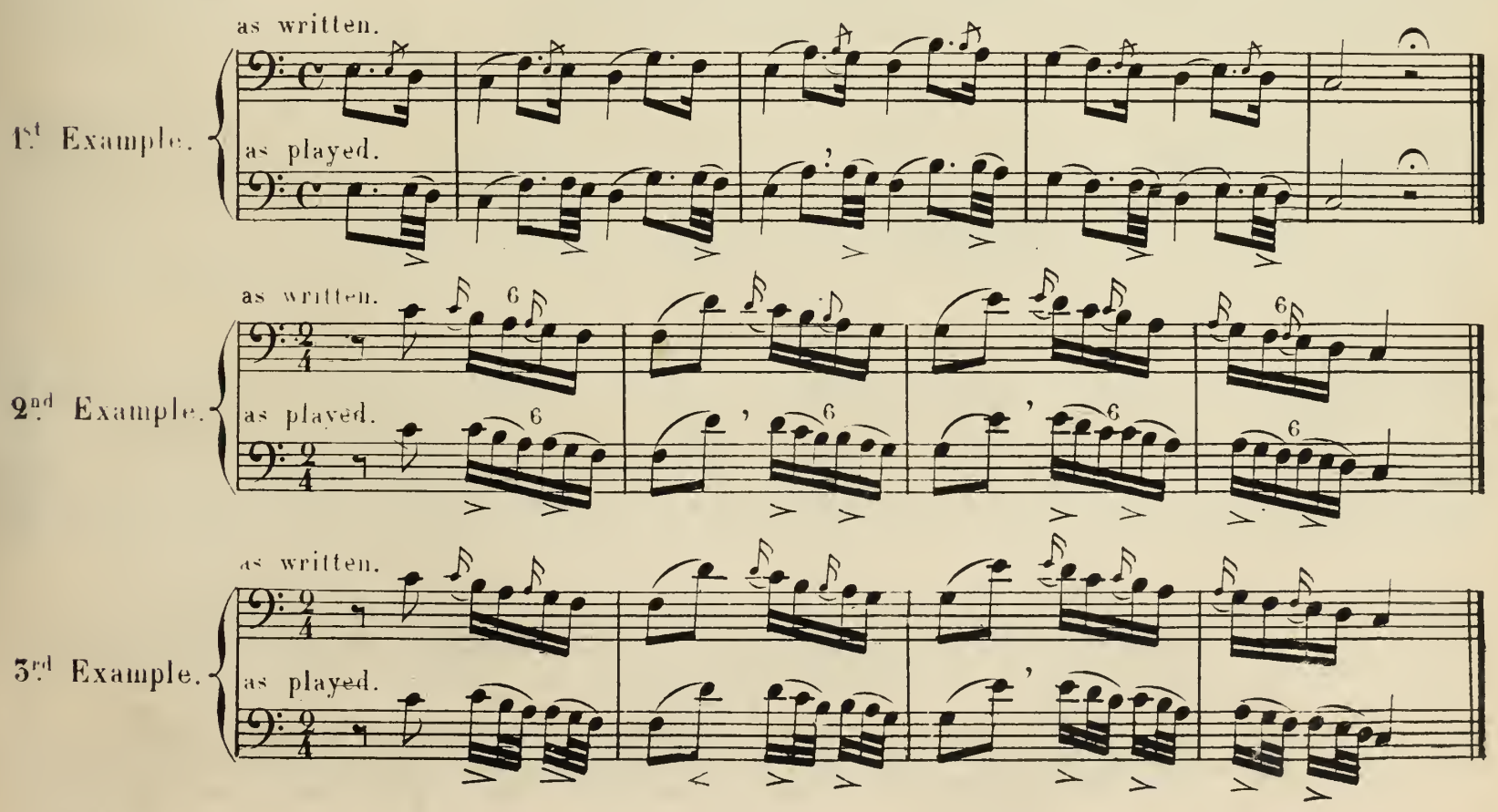
Andantino.

2.nd **STUDY**
on appogiatura
with accompaniment.

p



The (so_called) small note is generally a repetition of the preceeding note and is lightly accented; it is executed in various ways.



Andantino.

1st STUDY

ON THE SMALL NOTE

accompaniment.

2nd STUDY.

ON THE SMALL NOTE

accompaniment.

Allegretto.

p

f

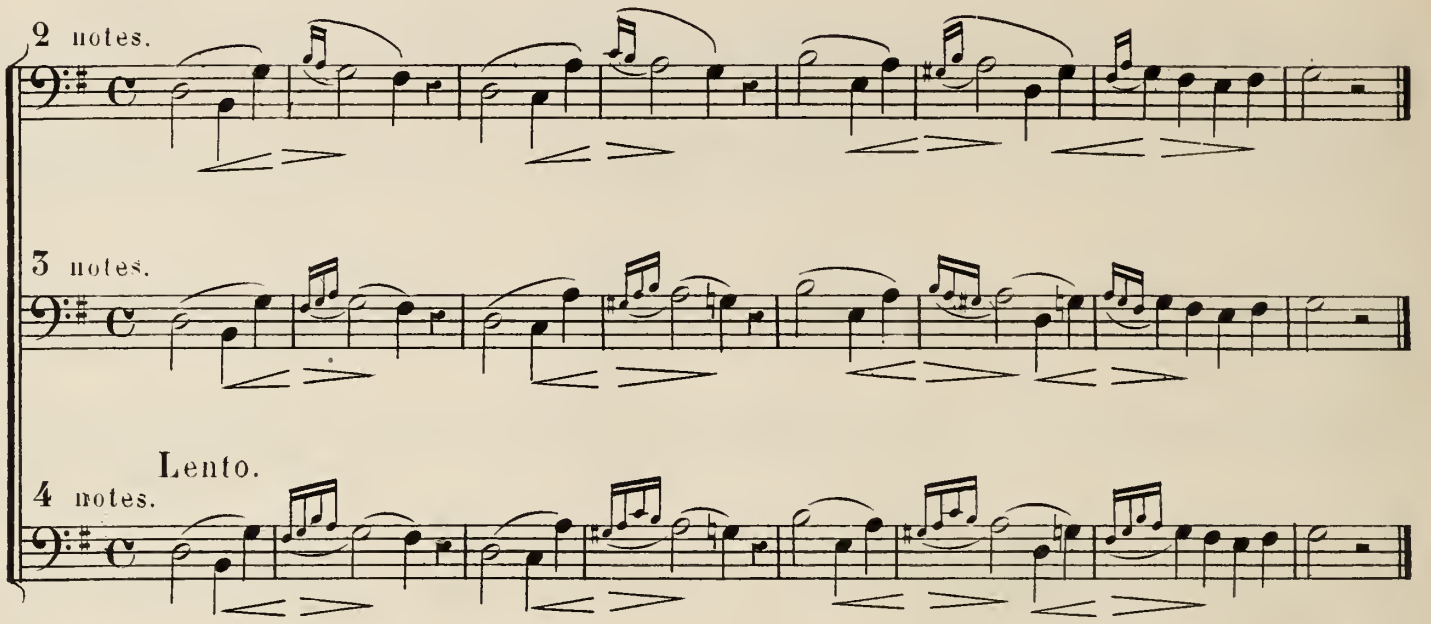
f

f

THE GRUPETTI.

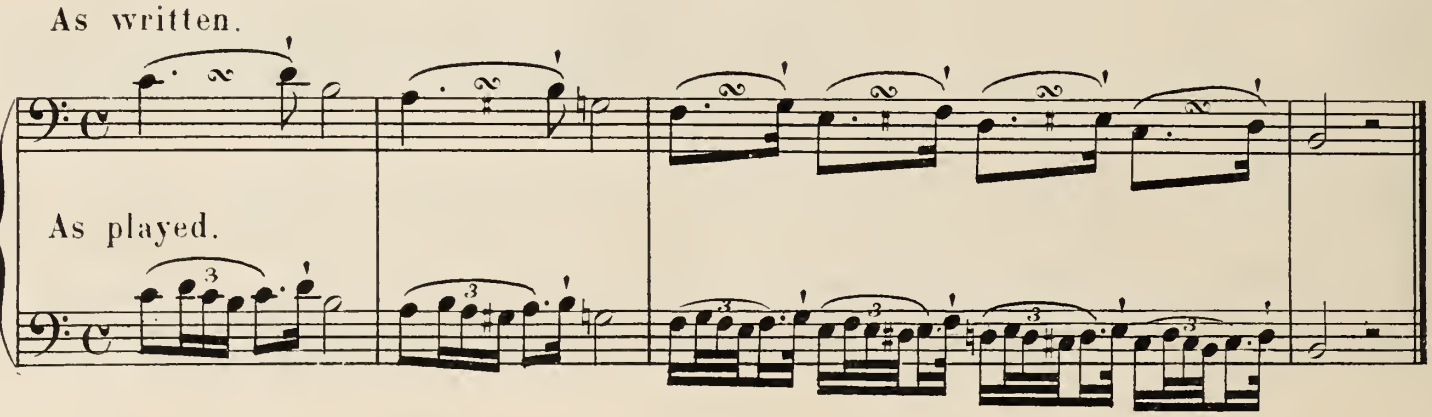
This ornament is composed of two, three, or four small notes tiéd together. There are two sorts of grupetti; the first is placed before or after the principal note, and its value is taken from the preceeding note

Examples.

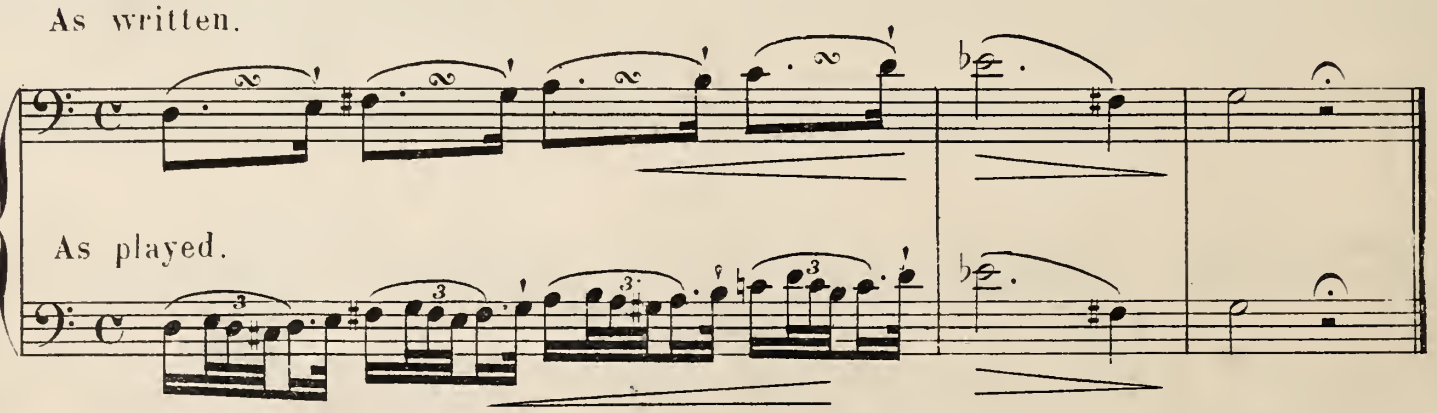


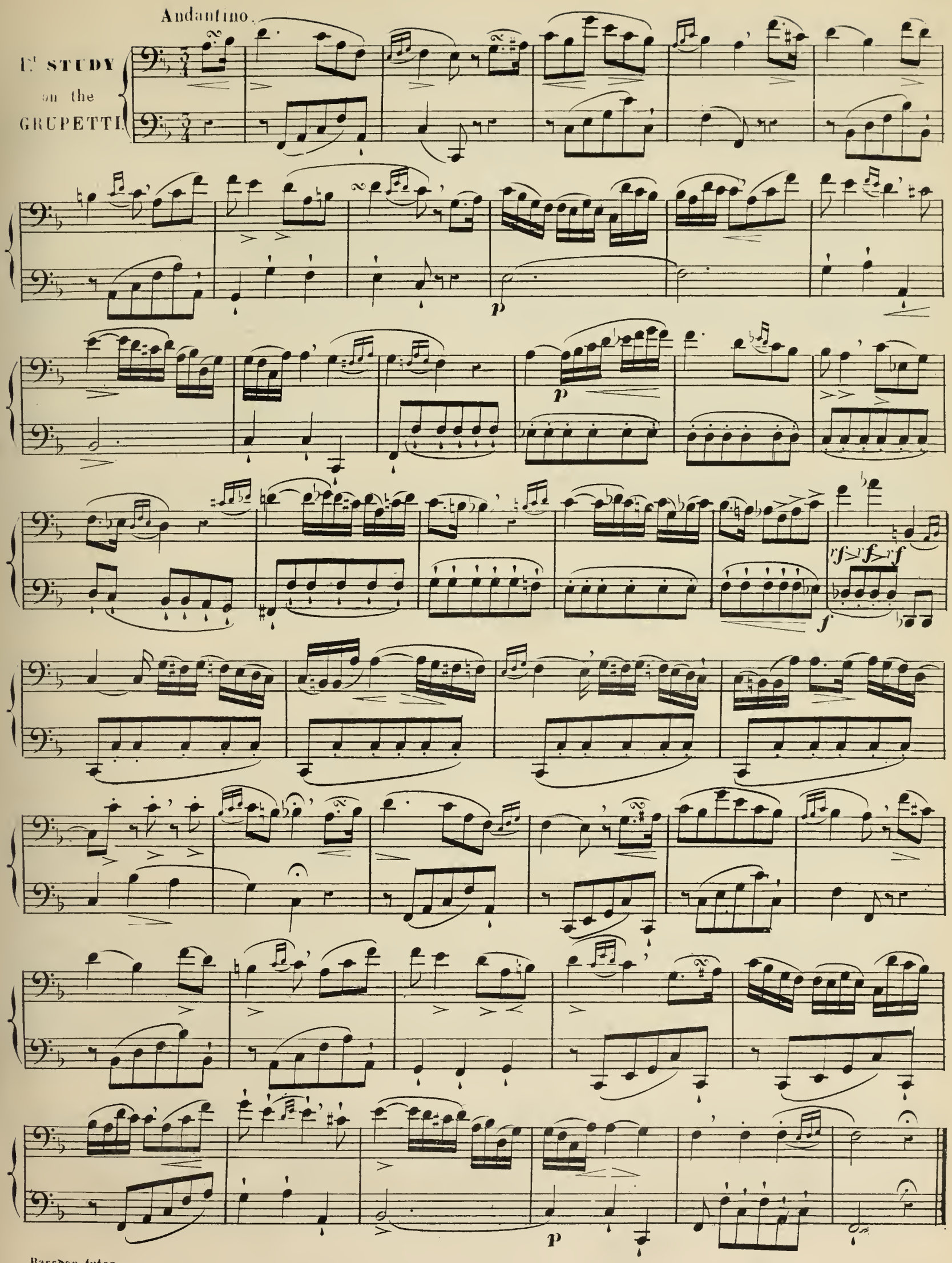
The second sort is the reunion of 4 small notes. Its value is taken from the affected note. It is represented by the sign ∾. Sometimes a ♯ or ♮ is placed above the sign to indicate the alteration of the 3rd small note

Example.



Example.




Andantino.
1.st STUDY
on the
GRUPETTI.
p
p
rf rf rf
f
p

Tempo di Valse.

2nd STUDY on the GRUPETTI

p

f

cres.

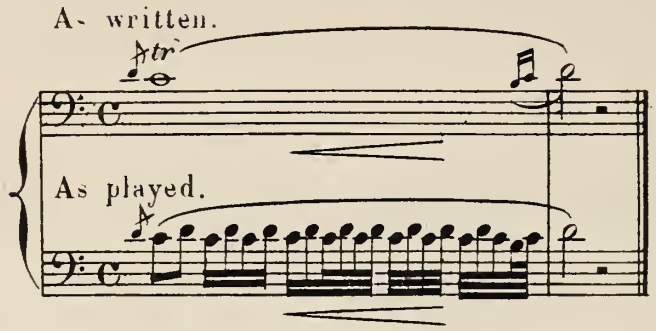
f

f

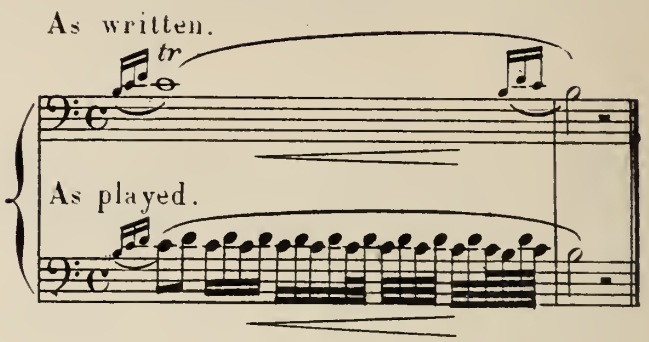
THE SHAKE.

The shake is the rapid succession of two notes, it is of great effect according to the taste with which it is performed. It is indicated by the sign (*tr* ~~~)

1st Ex:



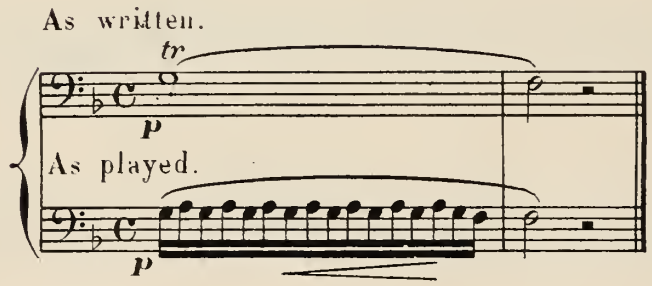
2nd Ex:



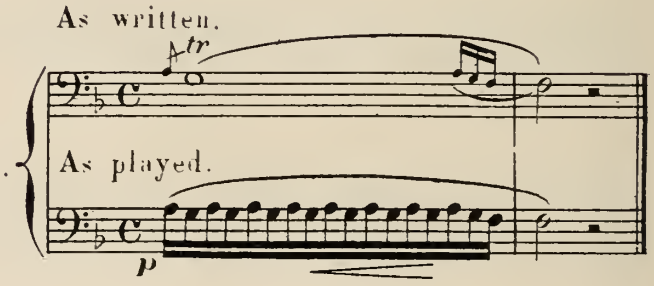
The above Ex: shows the best manner to execute the shake in slow music; in quick movements it must be closer at the beginning.

PREPARATIONS FOR THE SHAKES.

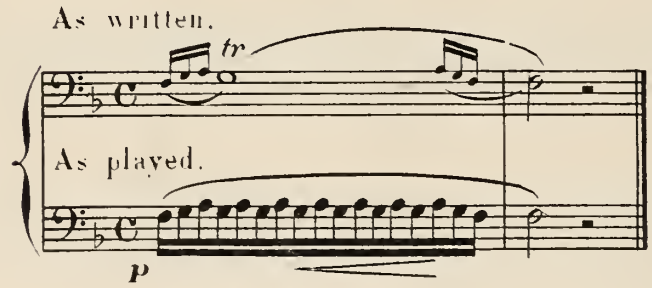
No. 1.



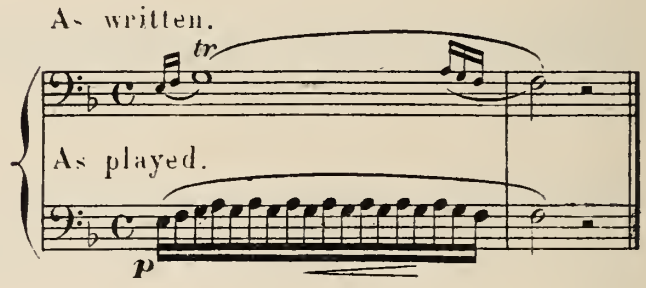
No. 2.



No. 3.

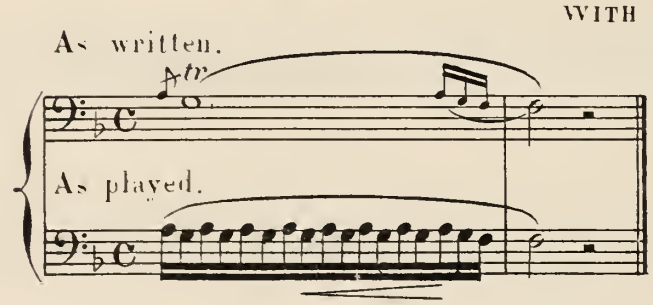


No. 4.

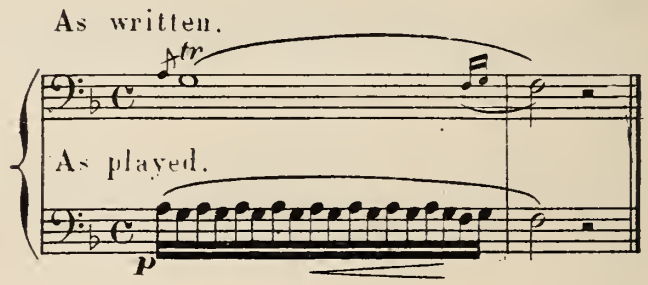


WITH TERMINATION.

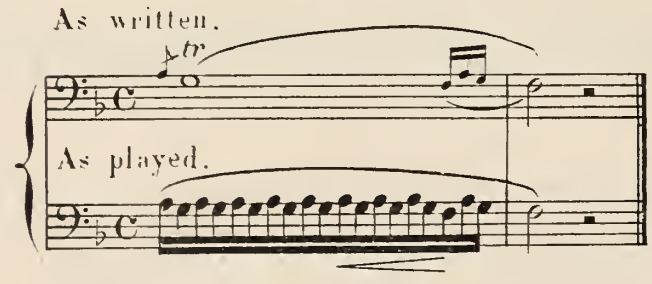
No. 1.



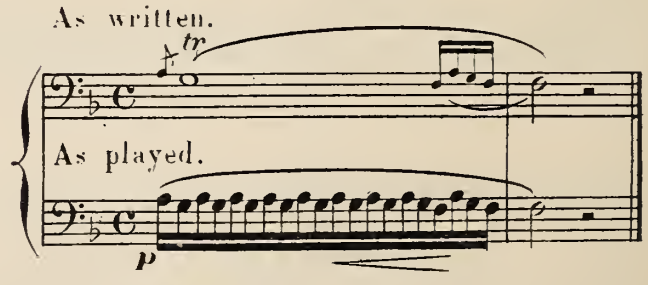
No. 2.



No. 3.



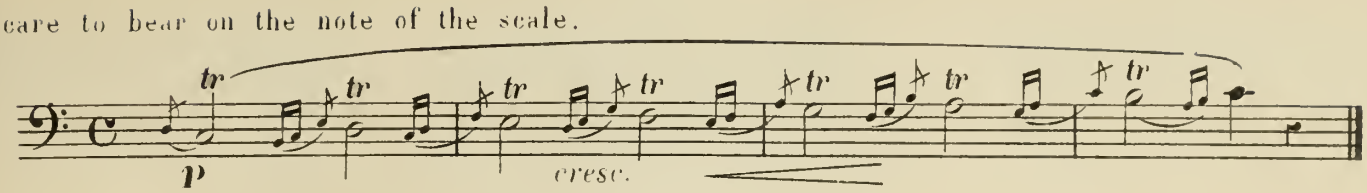
No. 4.



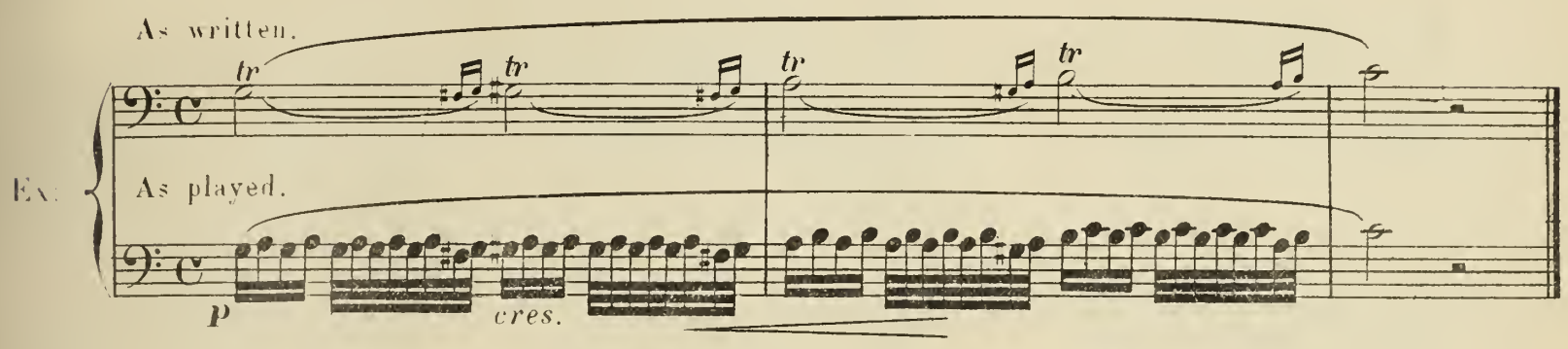
Begin the shake slowly and steadily, gradually increasing with additional force & gracefully terminating on the final note

DIATONIC SCALE IN SHAKES.

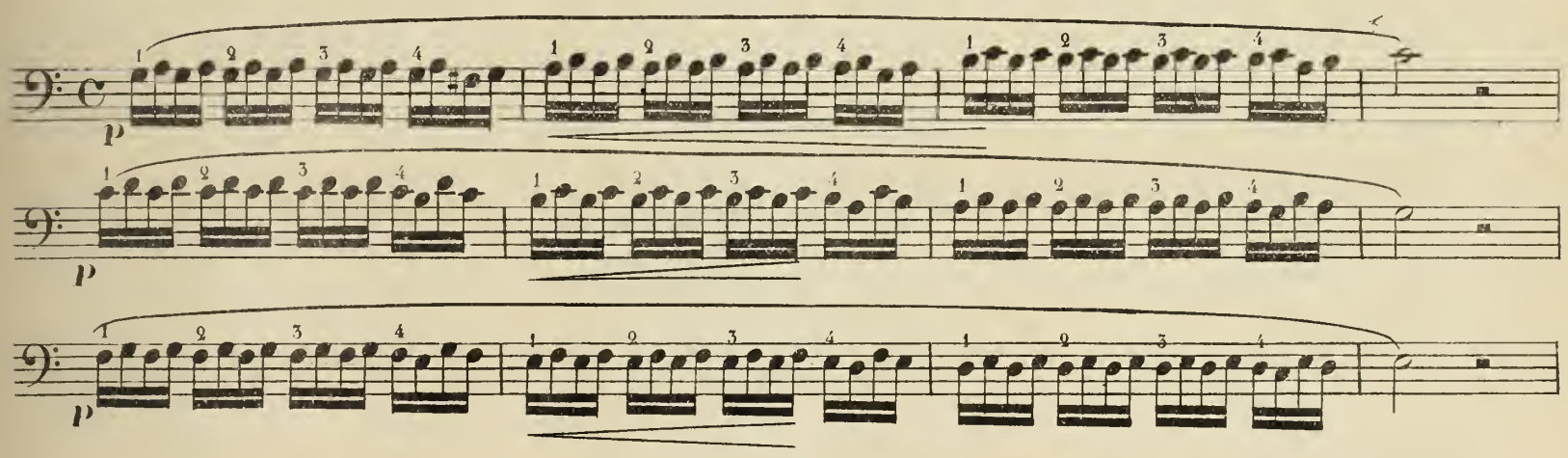
Take care to bear on the note of the scale.



The small note may be dispensed with

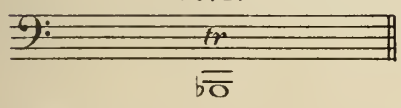


EXERCISES ON THE SHAKE.



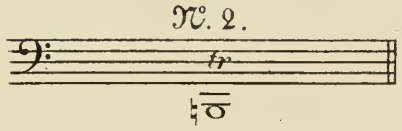
GENERAL TABLE OF SHAKES.

№. 1.



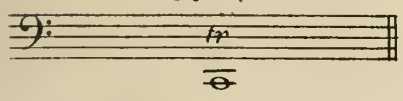
Impossible

№. 2.



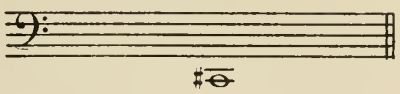
Impossible.

№. 3.



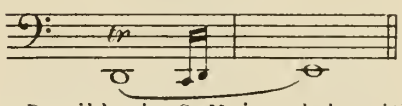
Impossible.

№. 4.



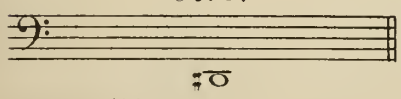
Impossible.

№. 5.



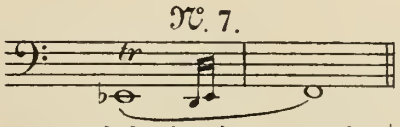
Possible in C Major; shake with D key.

№. 6.



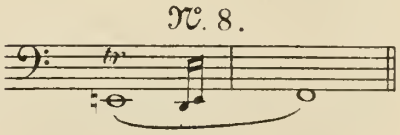
Impossible.

№. 7.



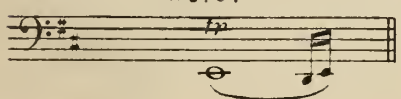
Press left thumb on D and E♭ keys shake with right thumb.

№. 8.



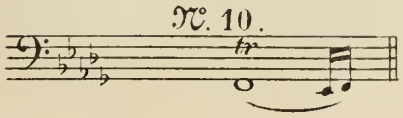
Shake with right thumb

№. 9.



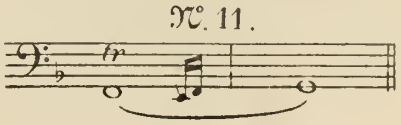
Impossible.

№. 10.



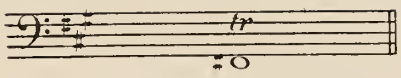
Impossible.

№. 11.



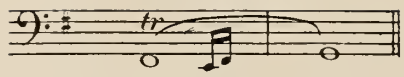
Shake with F key.

№. 12.



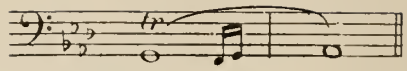
Impossible.

№. 13.



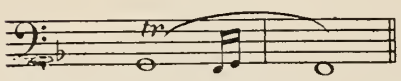
Shake with F key using E ♯ to terminate with ease

№. 14.



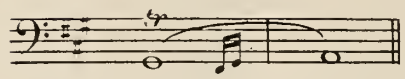
Shake with G ♯ key.

№. 15.



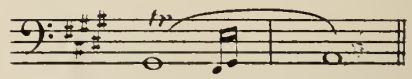
Shake with 1st finger of right hand.

№. 16.



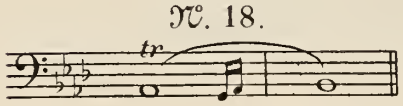
With right thumb, open F ♯ key, shake with 1st finger right hand

№. 17.



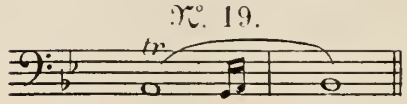
With right thumb, open F ♯ key, shake with 2nd finger right hand

№. 18.



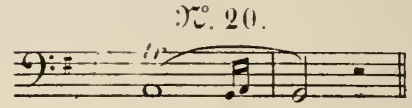
Shut E ♮ hole with right hand thumb, shake with 2nd finger right hand.

№. 19.



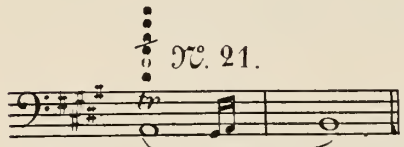
Same, but shake with medium B ♭ key.

№. 20.



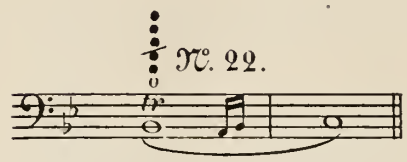
Shake with 2nd finger right hand

№. 21.



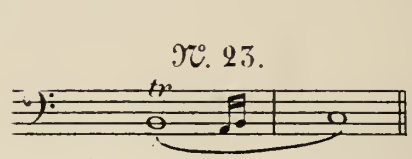
Open G ♯ key, shake with 2nd finger right hand.

№. 22.



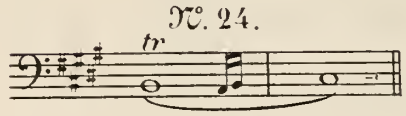
Open medium B ♭ key, shut E ♮ hole with right thumb, shake with both 2nd & 1st fingers right hand.

№. 23.



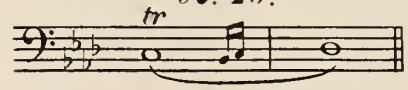
If B ♭ too flat open medium B ♭ key taking care to drop it to terminate.

№. 24.



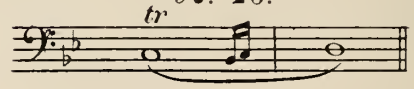
Open B ♭ key, shake with 3rd finger left hand keeping the B ♭ key open to terminate.

№. 25.



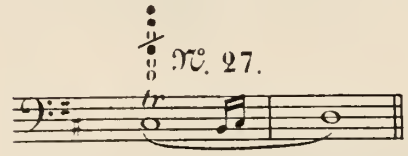
Shake with C ♯ or D ♭ key terminate with B ♭ key.

№. 26.



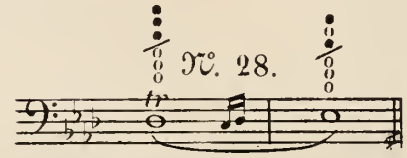
Open B ♭ key, shake with 3rd finger left hand making B ♭ with the key to terminate.

№. 27.



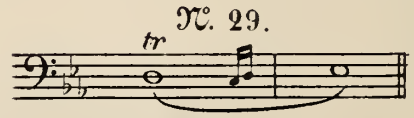
Open B ♭ key, shake with 1st finger right hand keep B ♭ key open for the B ♮ which is in the termination.

№. 28.



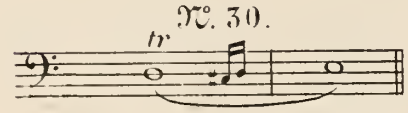
D ♭ with C ♯ key, shake with 2nd finger left hand.

№. 29.



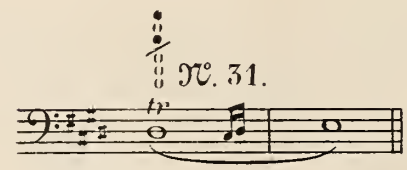
Shut lower E ♮ hole with right thumb, shake with medium E ♭ key.

№. 30.



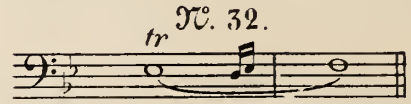
Shut low E ♮ hole with the right thumb and shake with medium finger left hand the C ♯ to be made thus

№. 31.

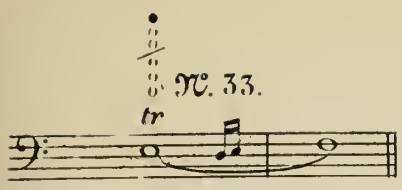


Open medium C ♯ key, shake with 3rd finger left hand making C ♯ with the key.

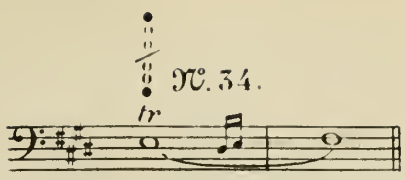
№. 32.



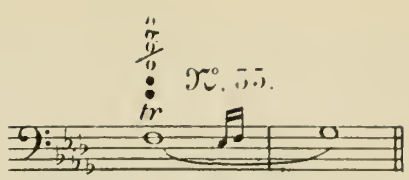
Make E ♭ with E ♭ key, shake with 1st finger left hand.



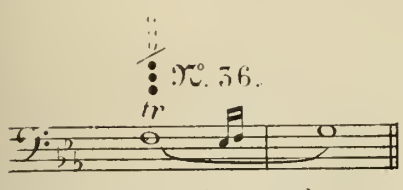
Shut low E♮ hole, shake with 1st finger left hand.



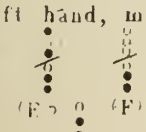
Shut low F♯ key, shake with 1st and 2nd fingers of right hand it may be terminated by keeping F♮ shut without altering the fingering for F♯ following, the D♯ will be made thus

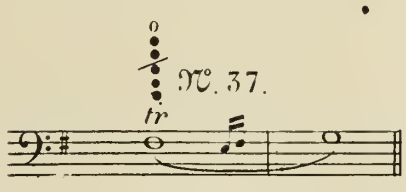


Shut F♮ key, shake with 1st finger right hand, make E♭ thus keeping the F♯ key shut

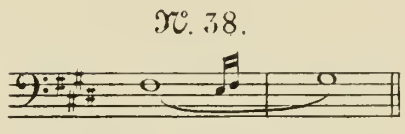


Shake with 2nd and 3rd fingers of left hand, make E♭ and F thus:

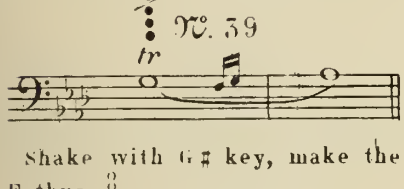




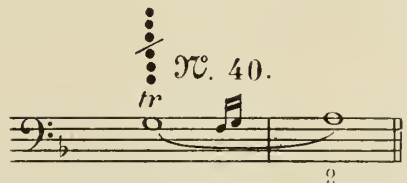
Shake with low F♯ key, make E thus



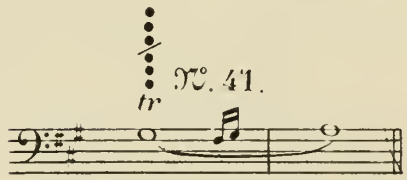
Impossible



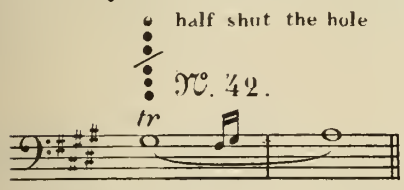
Shake with G♯ key, make the F thus



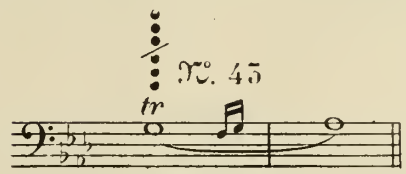
As in № 15 the F thus and the G as in the scale.



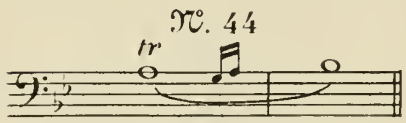
As in № 16 but make F♯ thus keeping F♯ key open also for following.



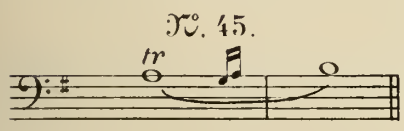
Shake with 2nd finger opening low E♭ key.



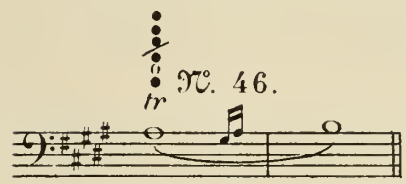
The same, making the F thus



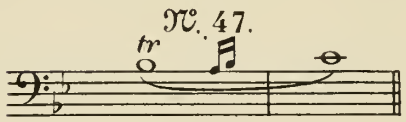
As № 19.



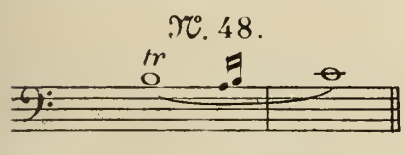
As № 20.



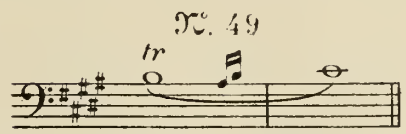
Open low E♭ key shake with 3rd finger of right hand.



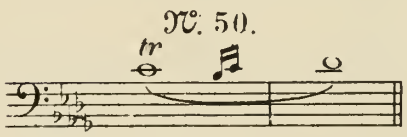
As № 22.



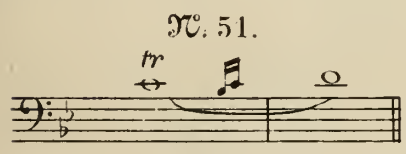
As № 23



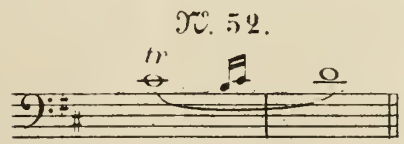
As № 24.



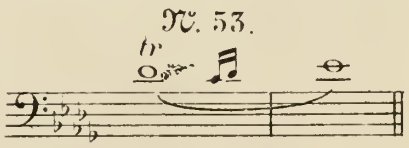
As № 25. The shake may be played with low F key without using D♭ key.



As № 26.

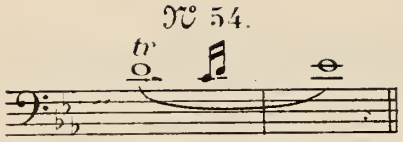


As № 27



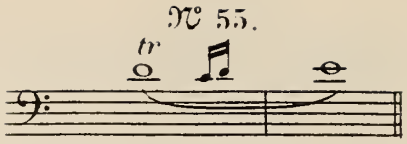
As № 28

№ 54.



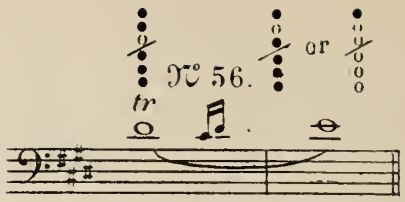
Shake with E♭ key, or in default shake with the 3 fingers of right hand.

№ 55.



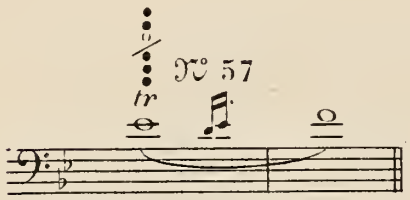
Open G♯ key and shake with 2nd finger of left hand.

№ 56.



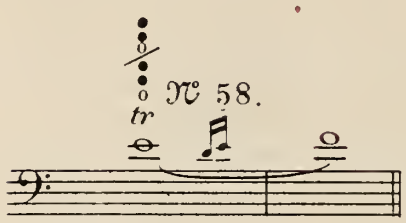
Shake with 2nd finger of left hand make G♯ thus

№ 57



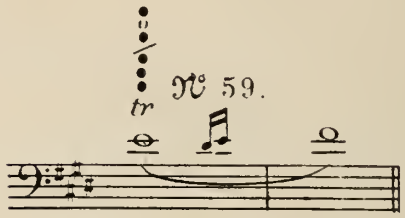
Shake with 1st and 2nd fingers of left hand

№ 58.



Shake with 1st and 2nd fingers of left hand. If E too flat open low F♯ key.

№ 59.

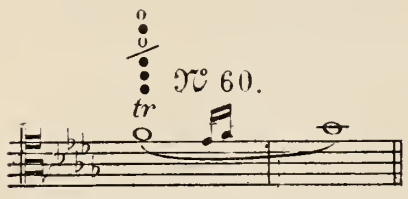


Shake with low F♮ key, make D♯ thus

and following F♯ thus

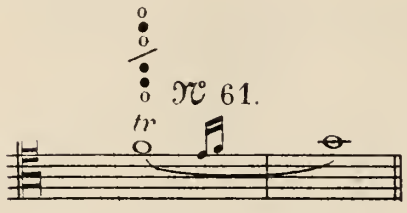
shutting F♮ key

№ 60.



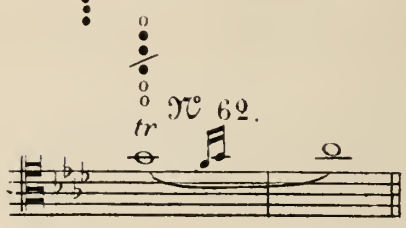
Let the G♯ key shut, open medium E♭ key shake with low F♮ key.

№ 61.



Let the G♯ key shut, the 1st finger of left hand will shake with medium F♯ key, the E thus

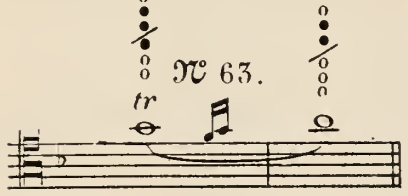
№ 62.



Shake with 1st finger right hand, the F♯ thus

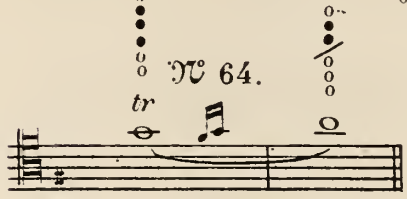
opening G♯ key.

№ 63.



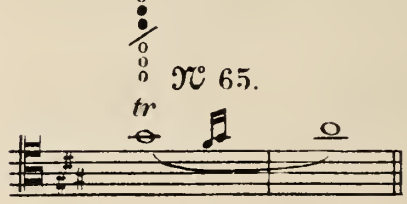
Shake with A key.

№ 64.



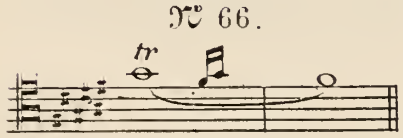
Shake with A key shutting low F♮ key.

№ 65.



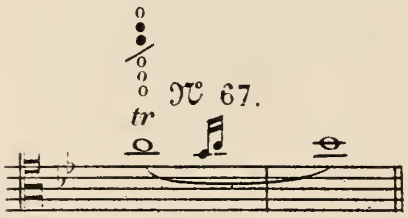
Shut low F♮ key shake with A key dropping the lips.

№ 66.



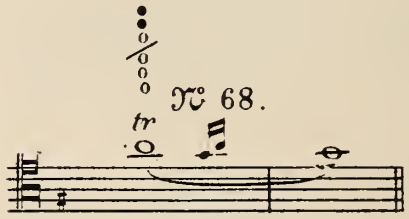
Impossible.

№ 67.



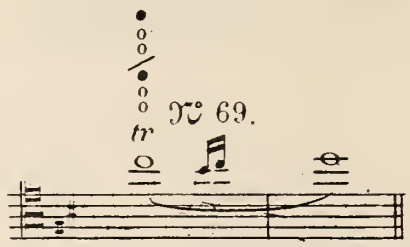
Open A key, shut low F♮ key, shake with the 1st 2nd 3rd fingers of right hand.

№ 68.



Open medium B♭ key shut low F♮ key, shake with 1st and 2nd fingers of right hand, keep B♭ key open for the G.

№ 69.



Open G♯ key, shake with 1st finger of left hand; the B thus

STUDY.
on the
SHAKE.

Largo.

dolce.

p

6

cres

diminuendo.

THE MORDANT (*ABBREVIATE SHAKE.*)

It is indicated by a short sign ~~~ over the affected note; it should not be confounded with the 2nd sort of gruppetti.

1st Example.

As written.

As played.

Slow movement.

2nd Example.

As written.

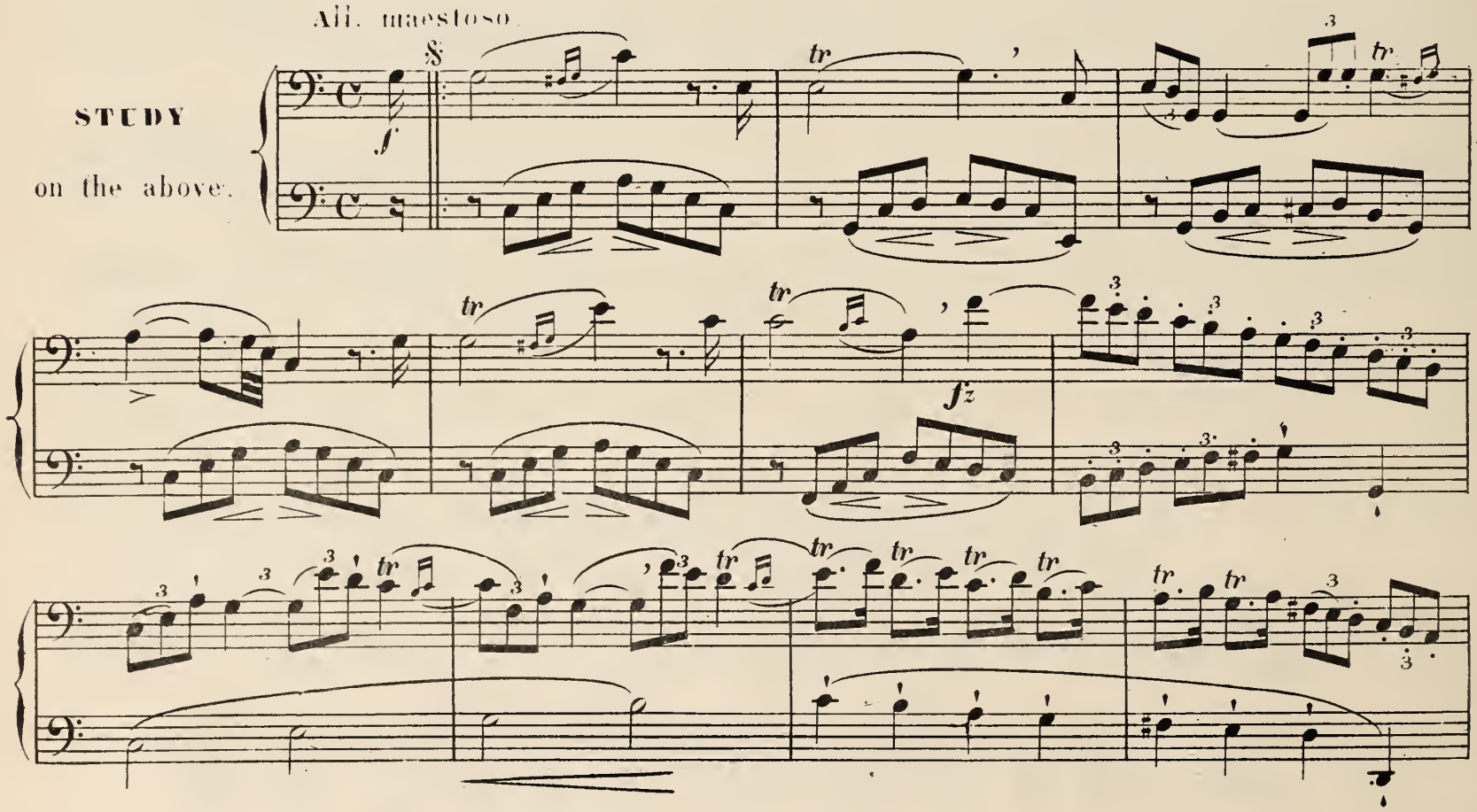
As played.

tr

STUDY

on the above.

All. maestoso.



f

dolce.

p

1st time.

2nd time.

cresc.

più cresc

f

f

f

dolce.

tr

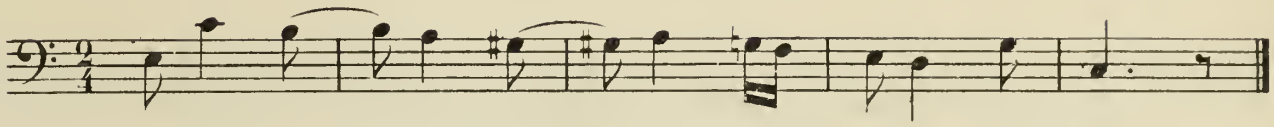
cresc.

f

SYNCOPATED NOTES.

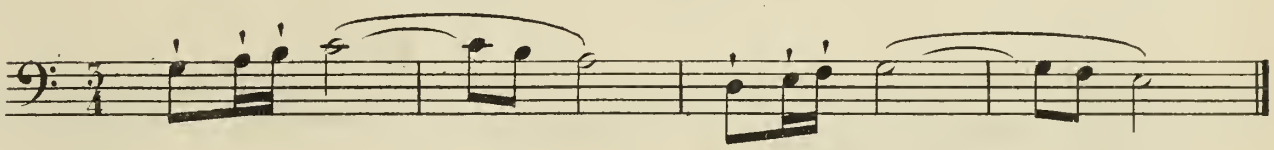
The syncope is a note equally divided between the weak part of a beat and the strong part of the following beat.

Ex: (EQUALLY DIVIDED)



There are some unequally divided, the value being less on one side than on the other.

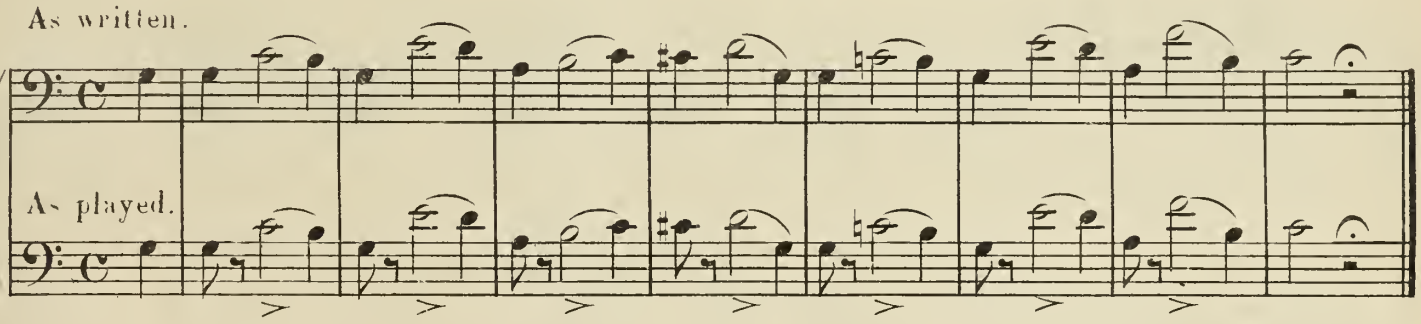
Ex: (UNEQUAL.)



The syncopated notes should be well accented, specially in quick passages. Do not bear on the third beat of the bar on which the syncope ends; it must be attacked firmly from the strong to the weak, taking half the value of the preceeding note.

Example.

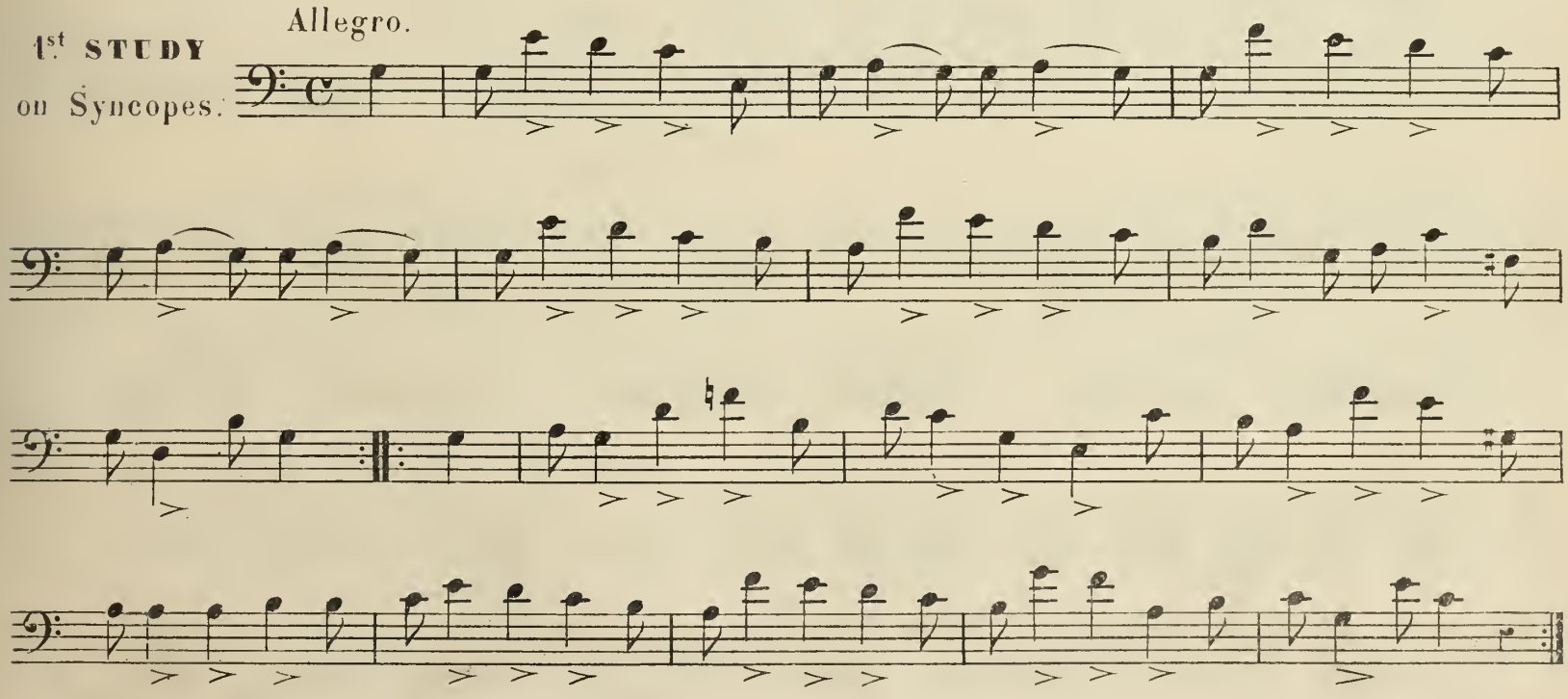
As written.



As played.

1st STUDY on Syncopes.

Allegro.



2nd STUDY
on
SYNCOPES

dolce

tr

cresc.

f

cresc.

f

Lento

a Tempo

tr

legato.

cresc.

cresc.

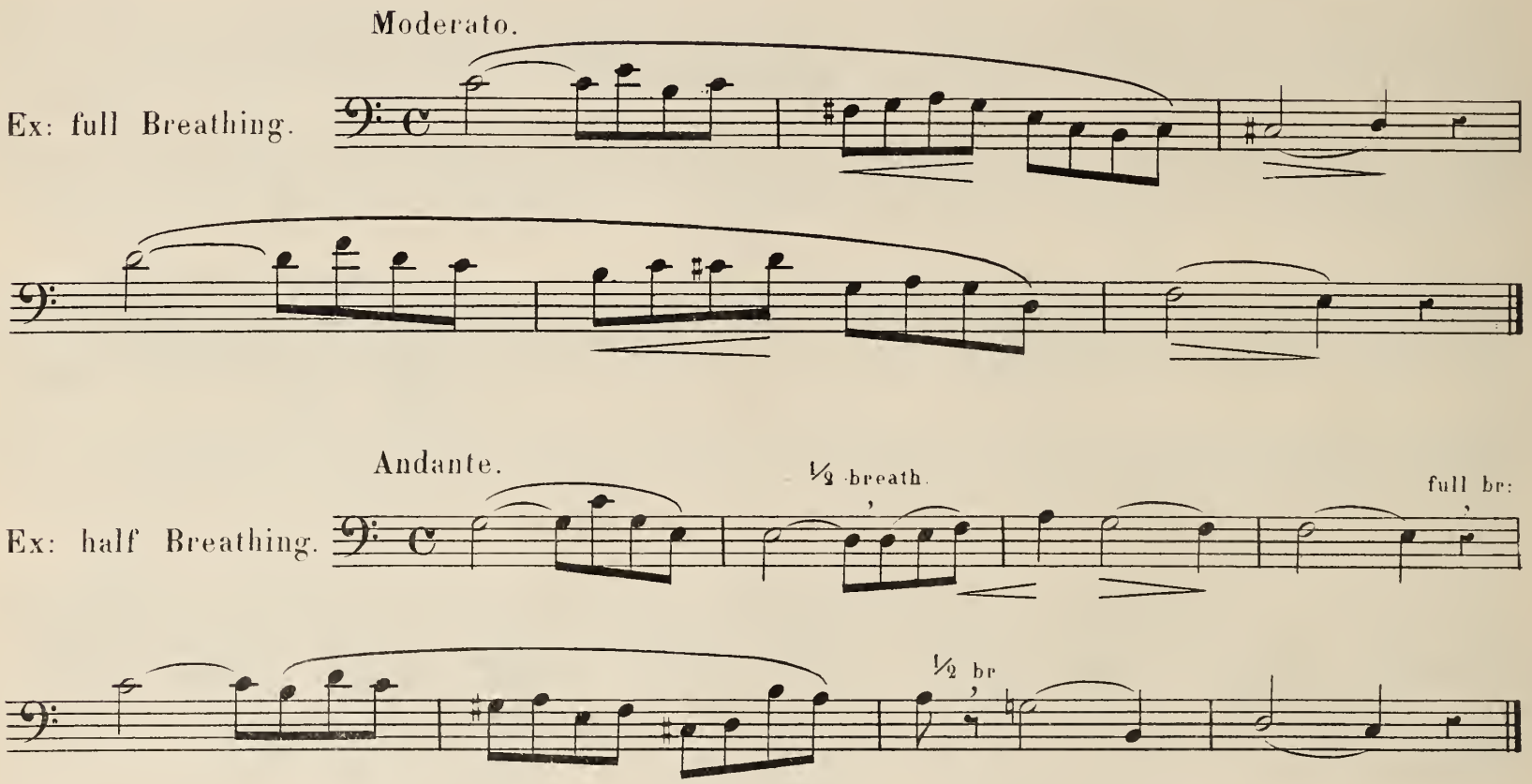
piu cresc.

ff

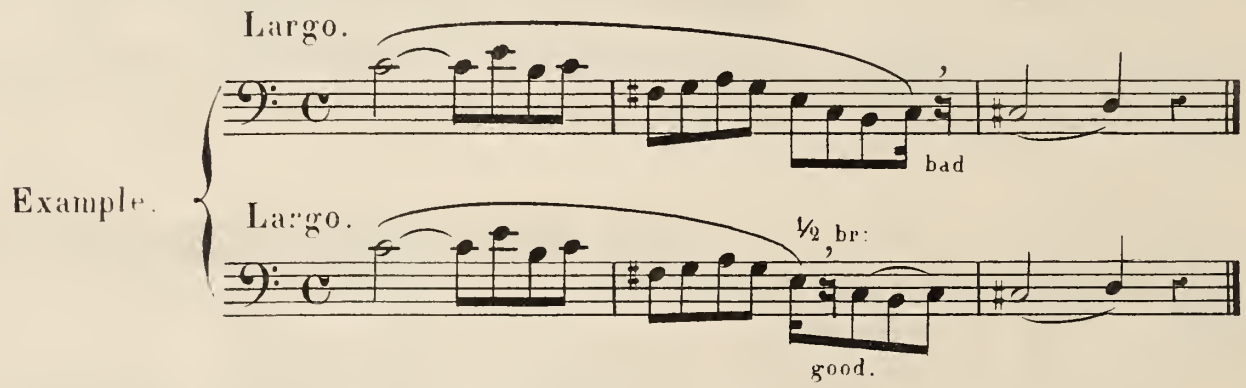
BREATHING (?)

The breathing is most important in the execution of music; wrongly placed it destroys the beauty of a melody.

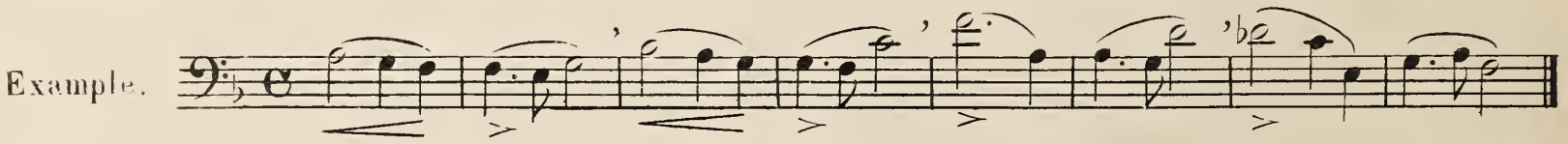
There are two ways of breathing. The first occurs on the termination of a phrase and over a rest or pause The second occurs on the detached notes in the middle of a strain or repetition of some notes on the same degree, when half breathing is required.



Never breathe on the line separating the bars unless the melody ends on it. It is preferable to anticipate the value of the notes, specially when the phrase is a long one.



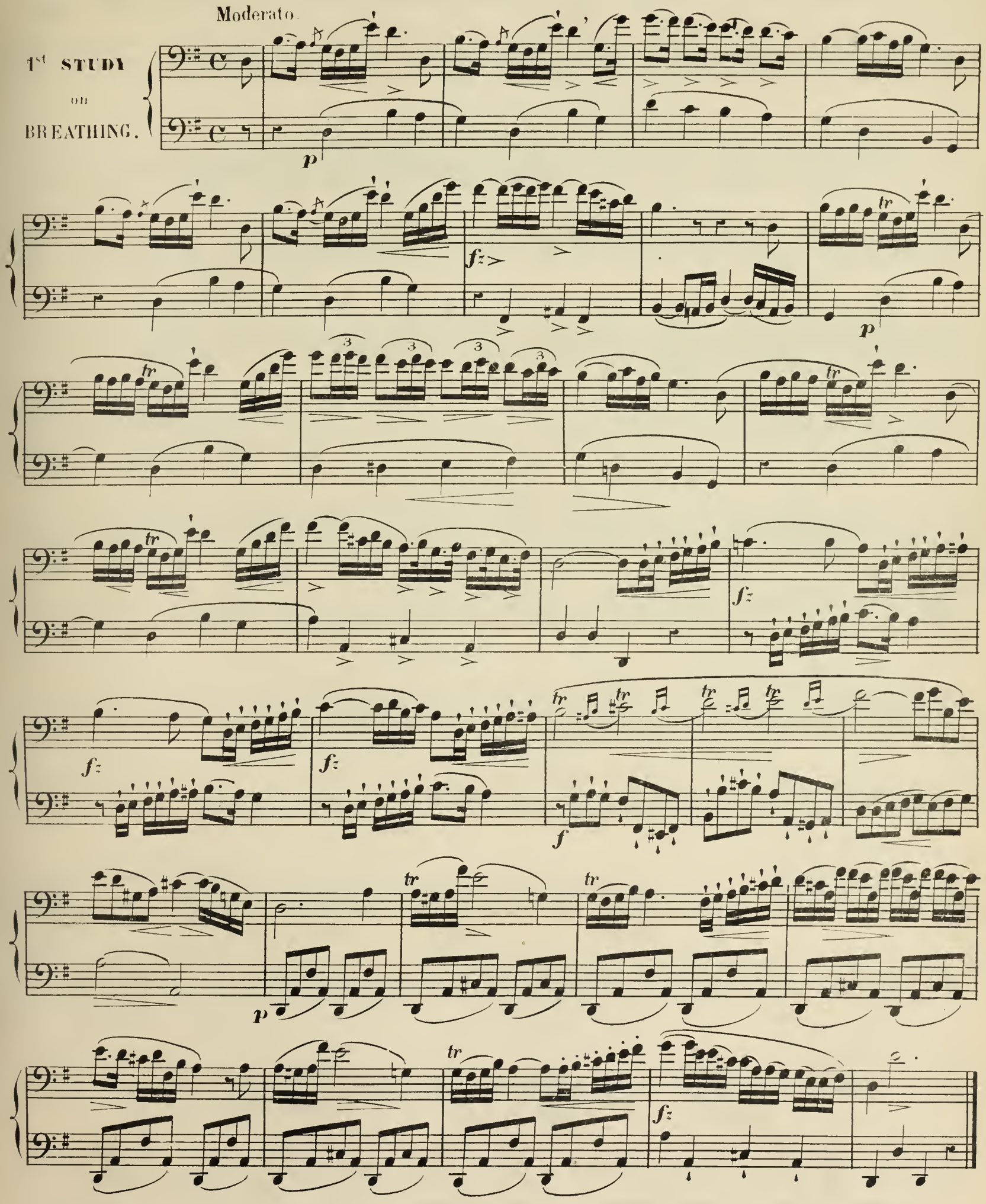
In following example, breathing can be effected on the line separating the bar.



The pupil being now supposed to be sufficiently advanced in music, we will not show any more sign (') for Breathing.

1st STUDY on BREATHING.

Moderato.



3 3 3

cresc.

f *cresc.*

tr *tr* *tr*

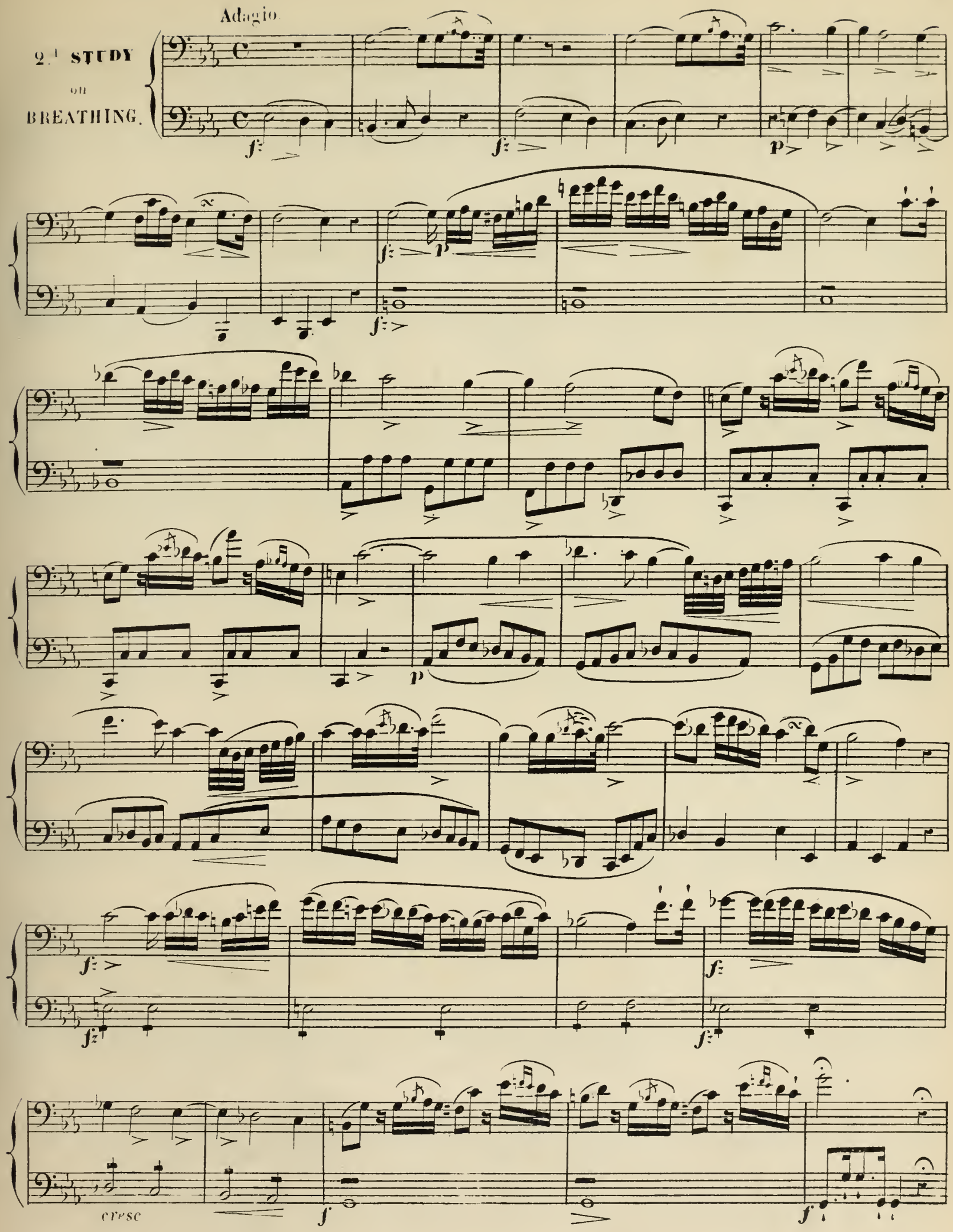
dolce.

f

tr *tr*

f cresc. *ff*

f *ff*


Adagio
2.d STUDY
on
BREATHING.
cresc

Allegretto

3rd STUDY on BREATHING.

FINE.

f

p

tr

tr

D.C.

ALTERED AND ACCENTED NOTES.

When altered notes occur, bear on these notes more than the notes on which they are resolved, as if they bore the sign >

1st Example.

All.o moderato

2nd Example.

Andante.

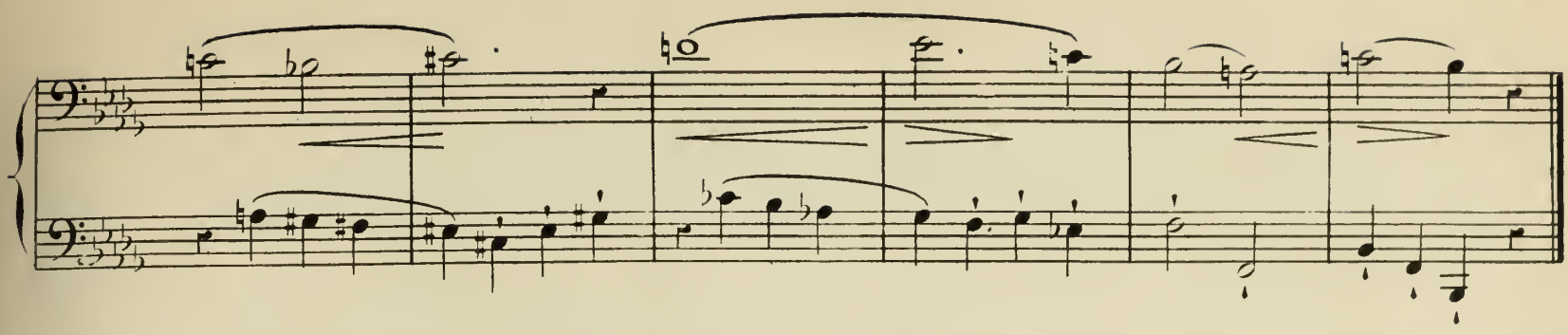
The leading notes in a melody should be first accented, as the altered notes, and then heard as loud as possible. For this purpose you must either employ the embouchure or alter the fingering.

Example.

leading note. altered note. leading note.

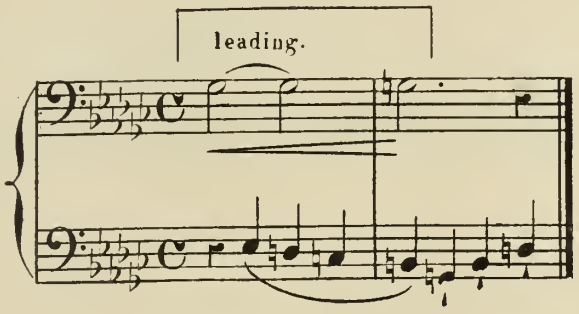
There are enharmonic passages where a flattened note becomes a sharpened and leading note. In this case the accent should be thus < increasing the sound when it becomes a leading note.

Example.

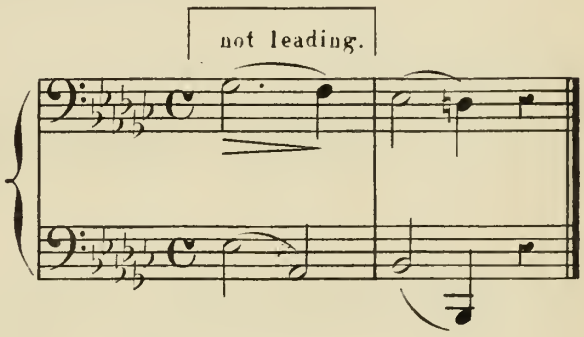


Authors write this sort of modulation generally without altering the note, when it becomes leading the artist has to find out if the flattened note becomes a leading note.

1.st Example.

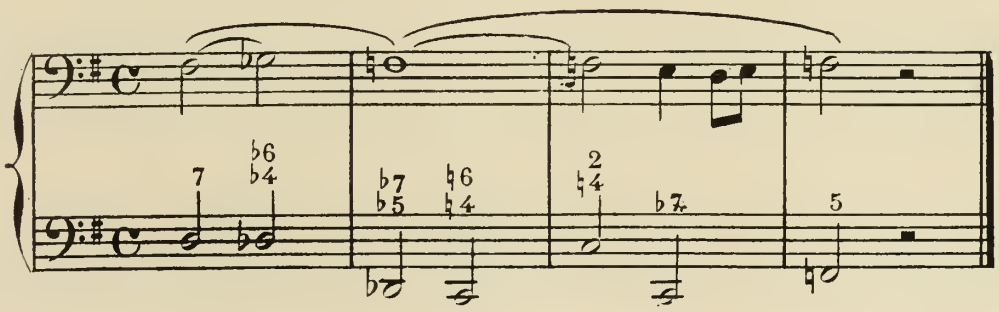


2.nd Example



When through enharmonic modulation the leading note becomes flattened you must not accent it as above, because it must be lowered rather than raised.

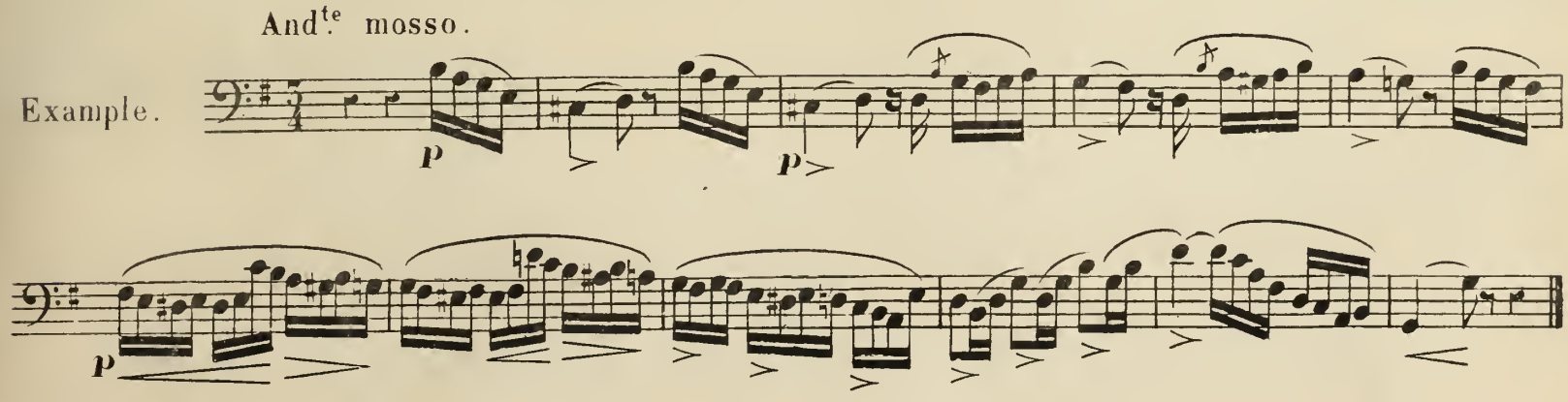
Example.



Observe that some artists bear with force on the notes with >: it is wrong. It is sufficient to accent it a little more than an ordinary one.

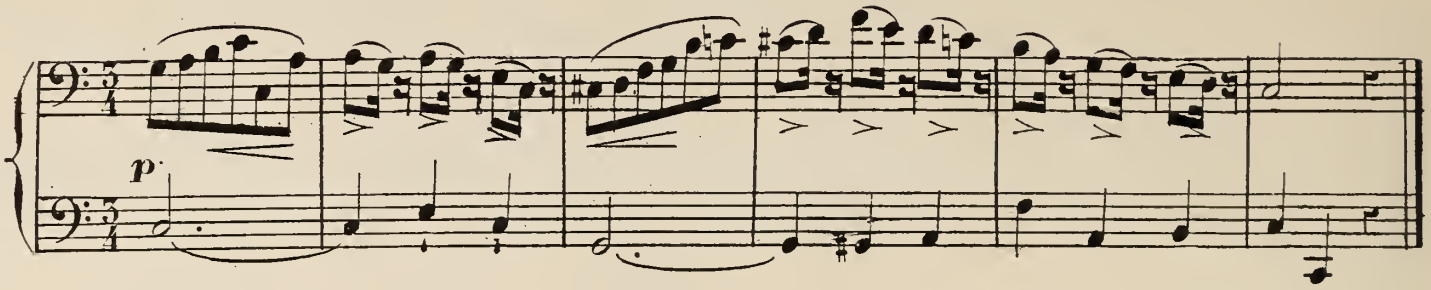
General rule. Keep a moderate sound on the note preceeding that on which the accent is placed, or else when coming to it, it would require *fortissimo* to obtain a shade, while a simple accent is required.

Example.

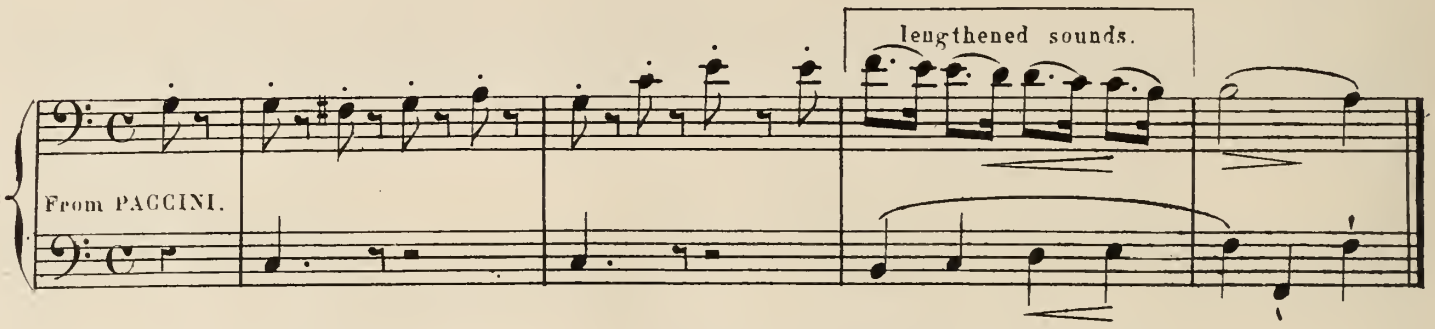


The detached sounds are notes slurred two by two and separated from the following ones by a rest.

1st Example.

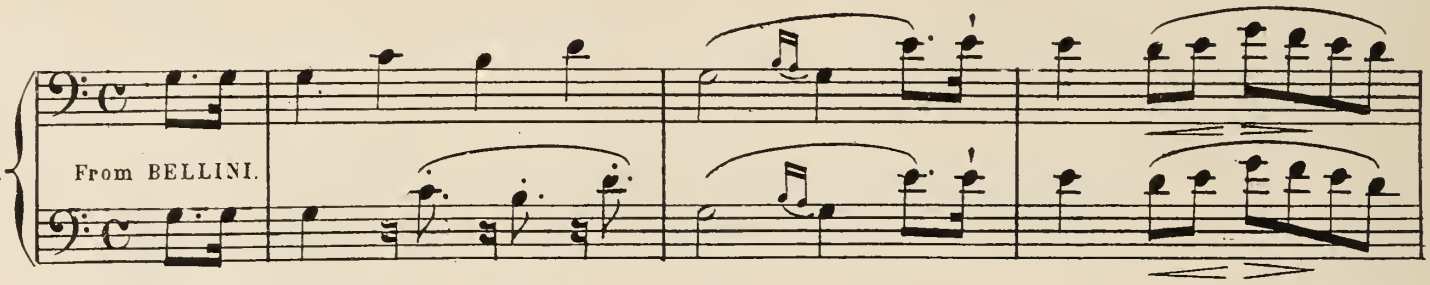


2nd Example.

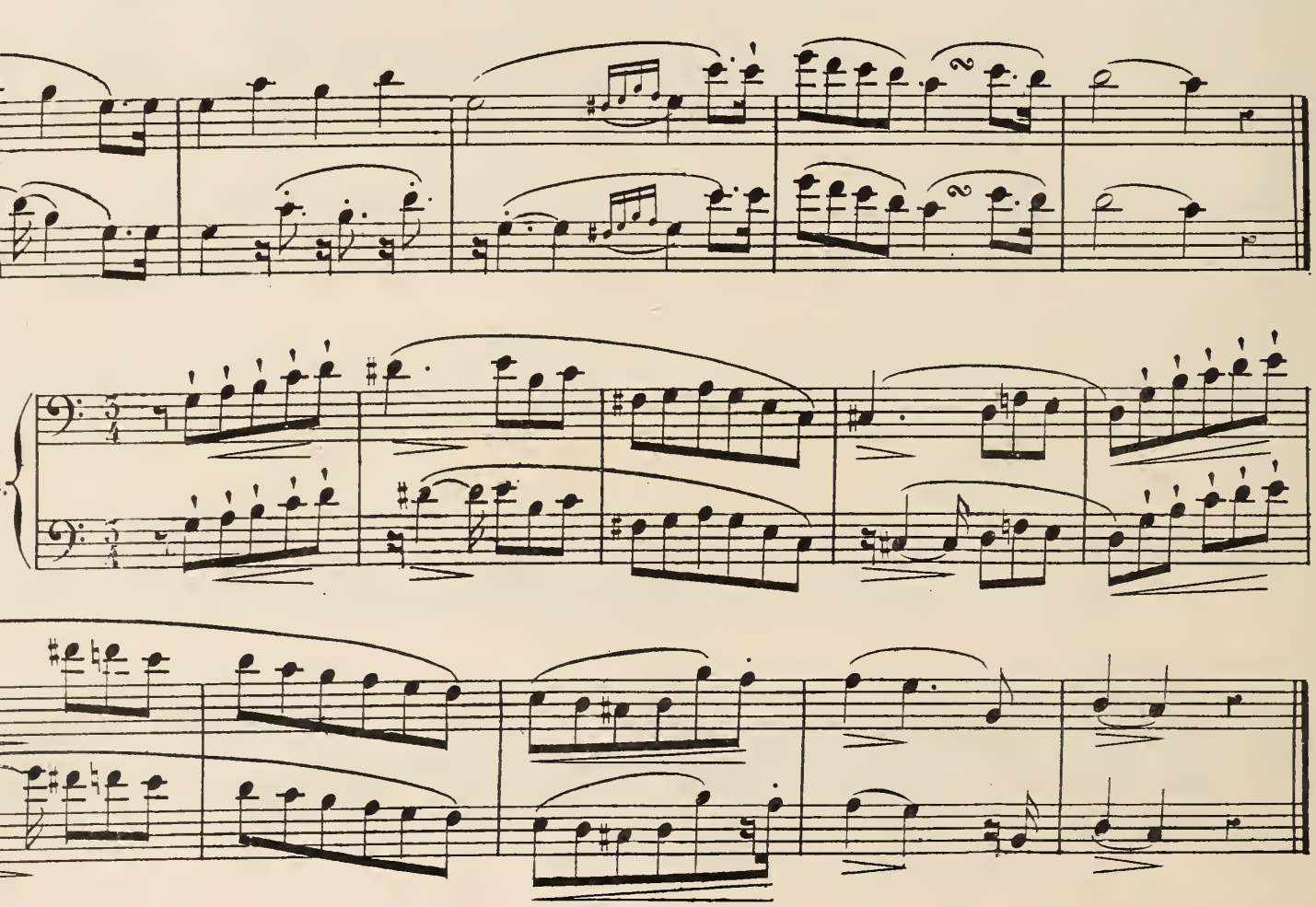


In expressive melodies the following example of keeping the notes back may be used with good effect, but should not be abused.

As written.
1st Example.
As played.



As written.
2nd Example.
As played.



Another mode of playing the notes gracefully and with delicacy.

1st Example.

As written.

As played.

2nd Example.

As written.

As played.

The portamento is another expression. There are two sorts; the first consists of several notes being tied together, the sound of each one being slurred on the following and so on, although distinct and not mixed.

Example.

Lento.

p

The second sort is more specially the portamento, although almost impossible on wind instruments.

Example.

As written.

Lento.

As played.

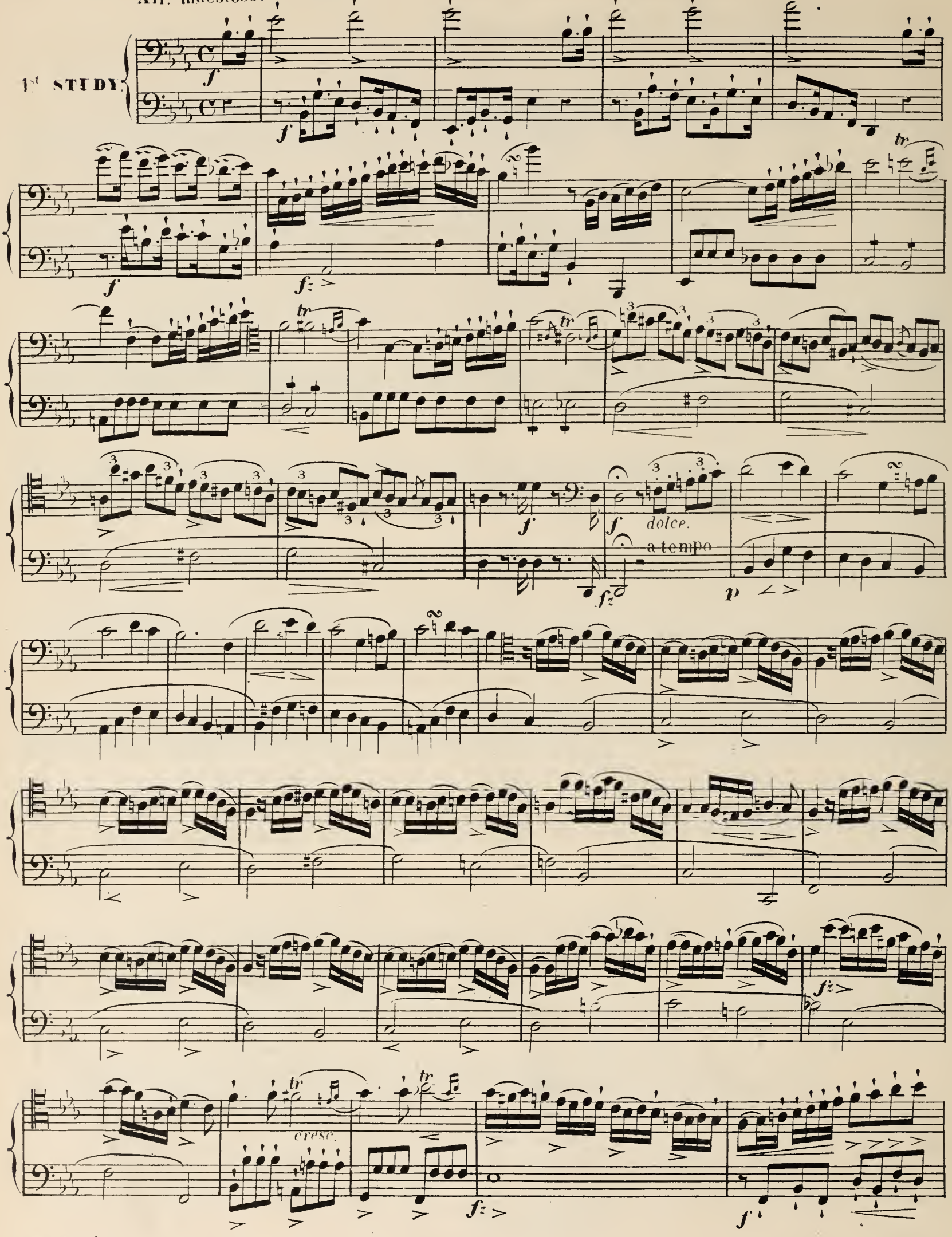
The tongue executing the repeated notes should strike the roof of the mouth without touching the reed.

6 GRAND STUDIES

Resuming the preceeding lessons with accompaniment.

All.º maestoso.

1st STUDY.



Bassoon tutor.

Largo

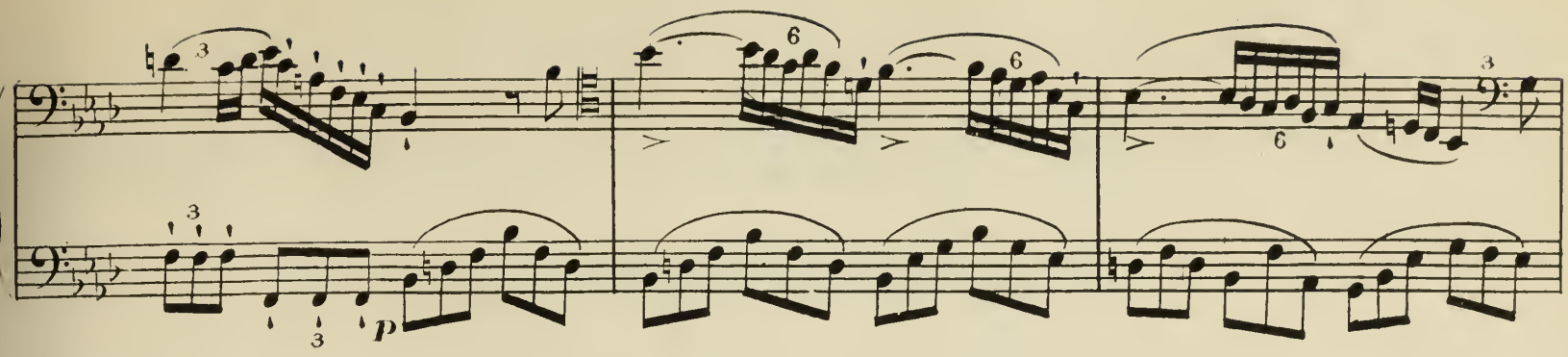
2nd STUDY

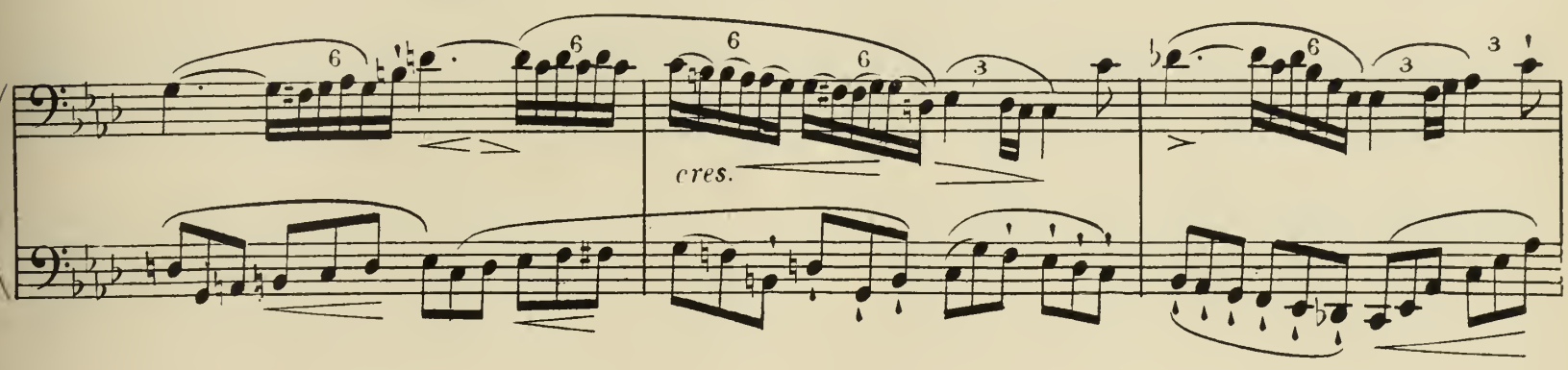
f *p* *p* *fz*

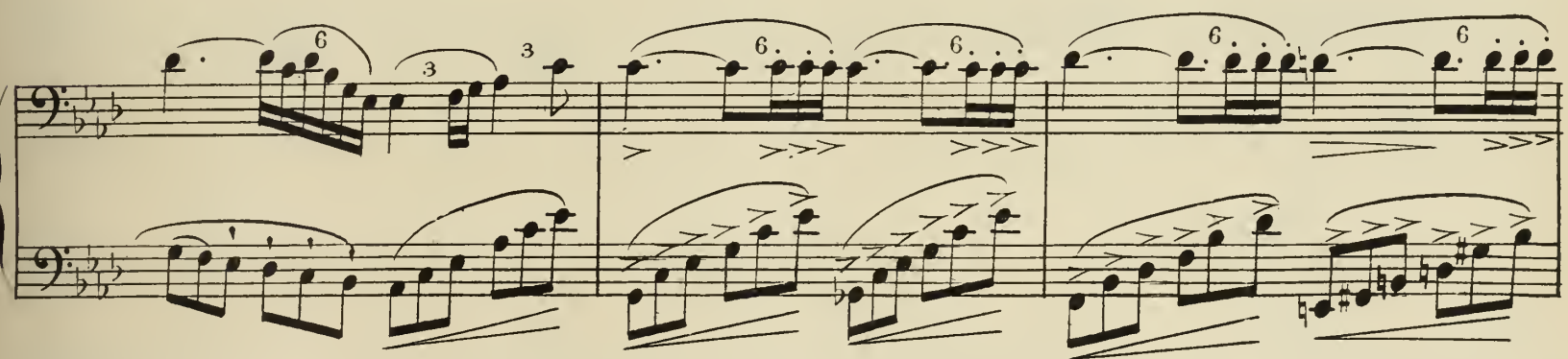
p *p*

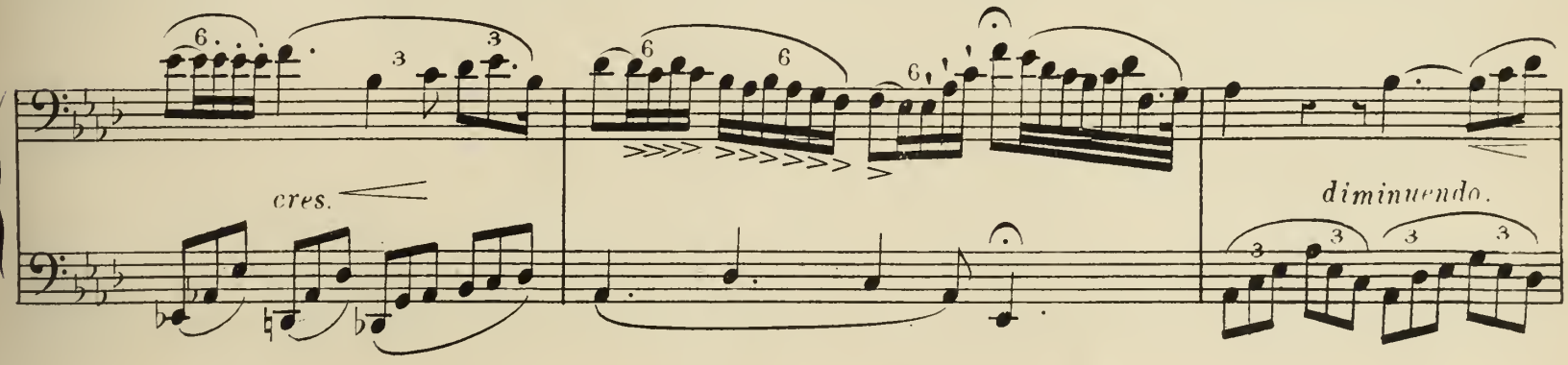
f *p*

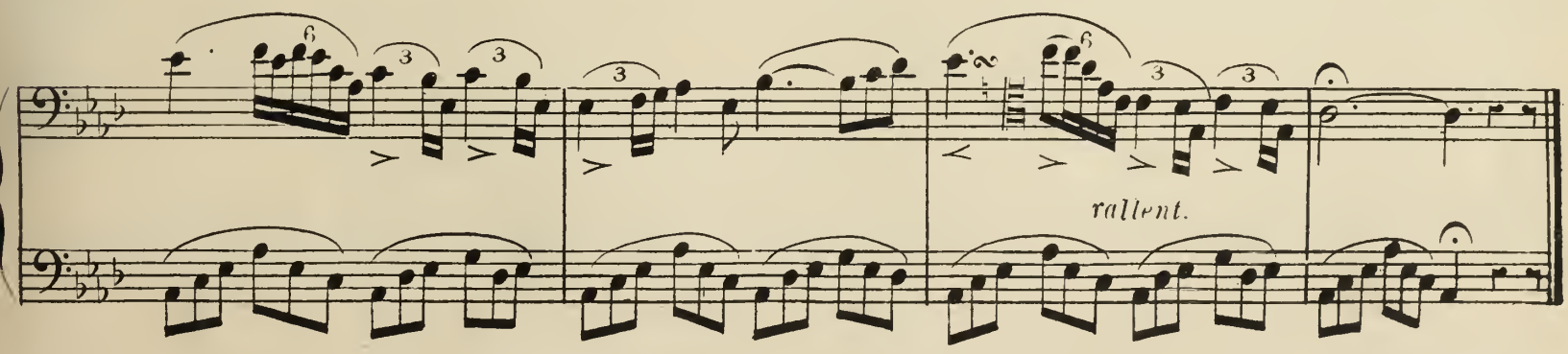
lagato.


p


cres.




cres.
diminuendo.


rallent.

Allegretto.

3rd STUDY

slightly.

cresc

tr

cresc.

tr

f

f

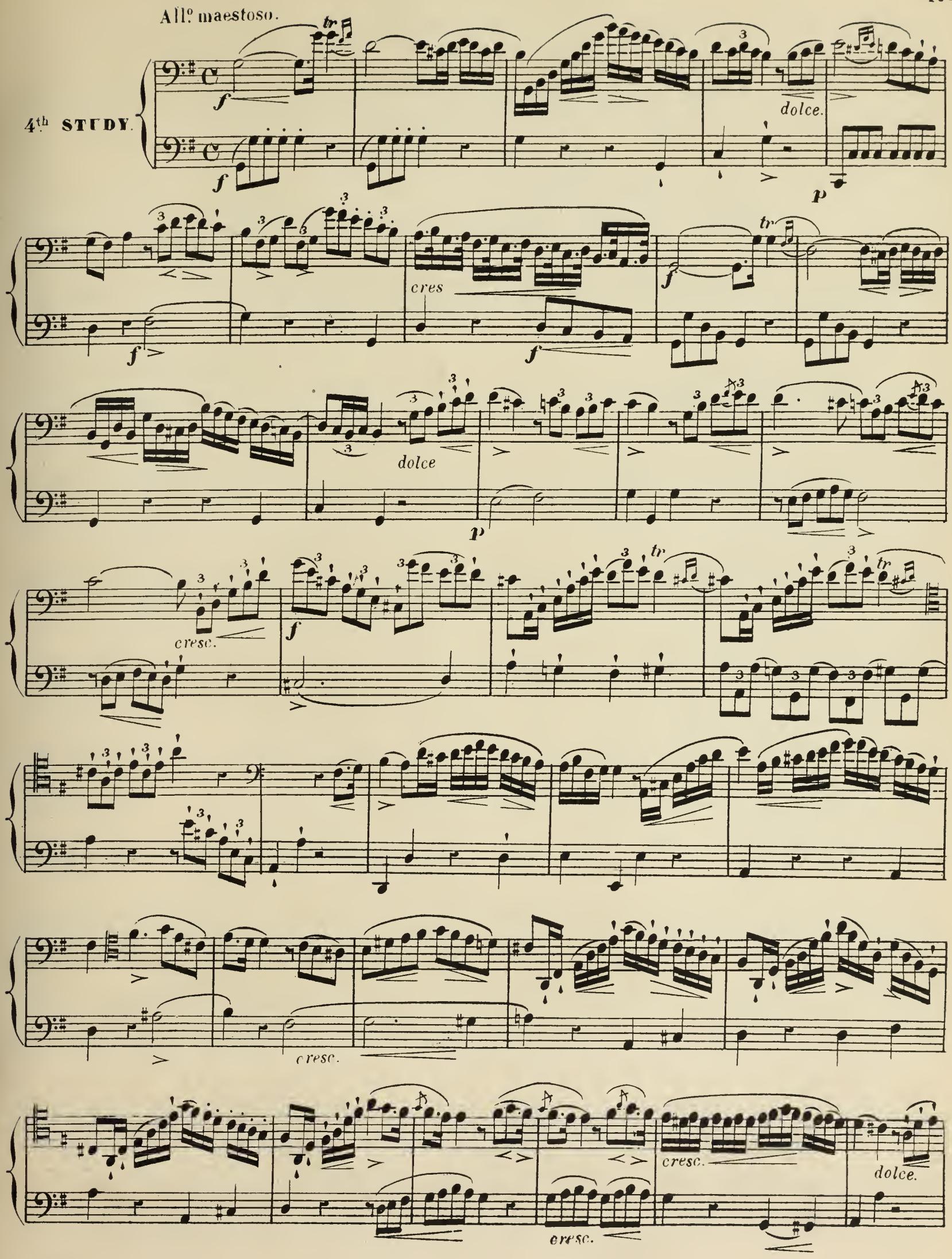
FINE.

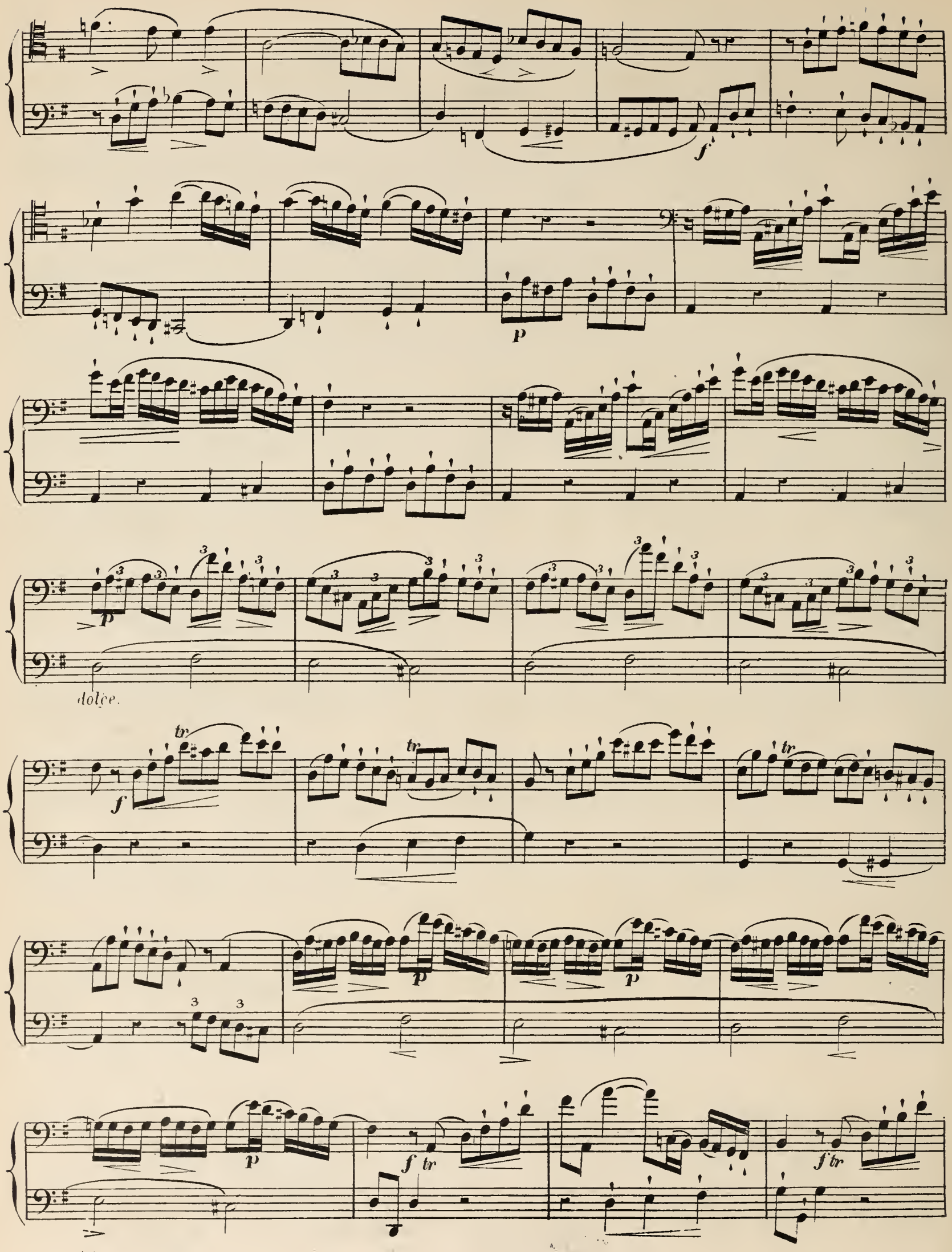
Bassoon tutor.

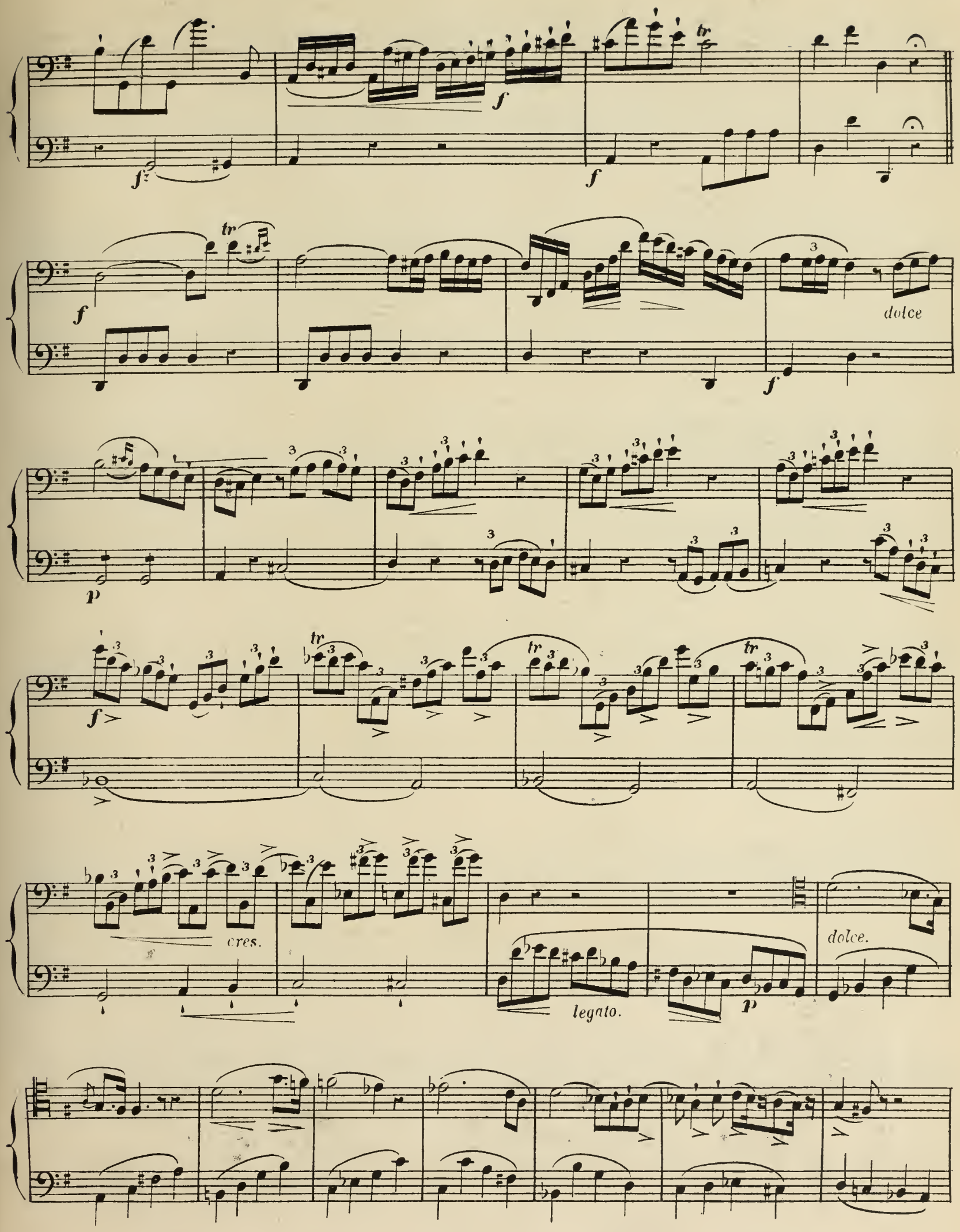
dolce.

D.C.

Bassoon tutor.


All.º maestoso.
4th STUDY.
dolce.
cres
dolce
cresc.
cresc.
cresc.
cresc.
dolce.


dolce.

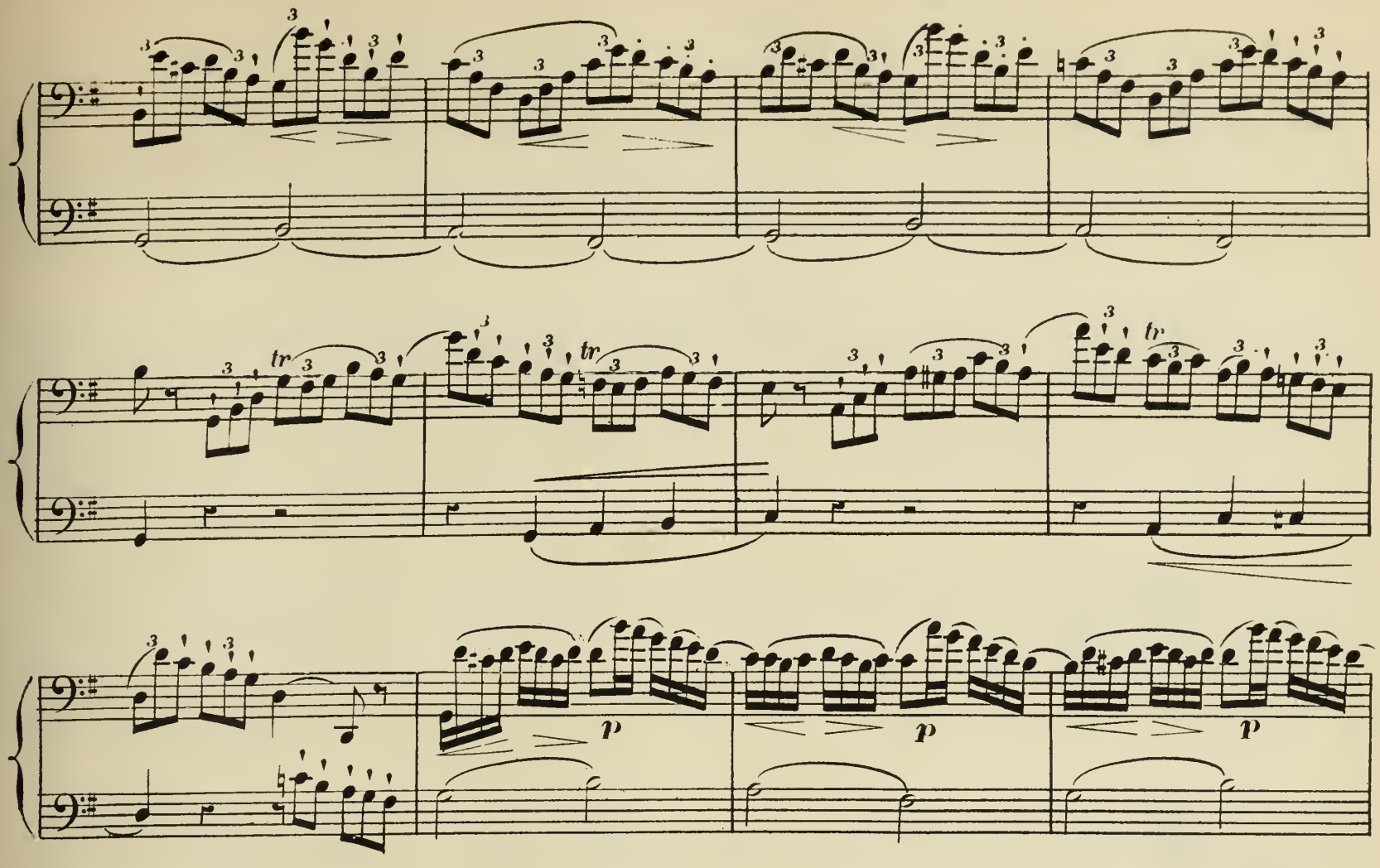

dolce
cres.
legato.
dolce.

cresc.

tr

rallent.

p


tr
p
tr
f

Adagio.

5th STUDY.

cres.

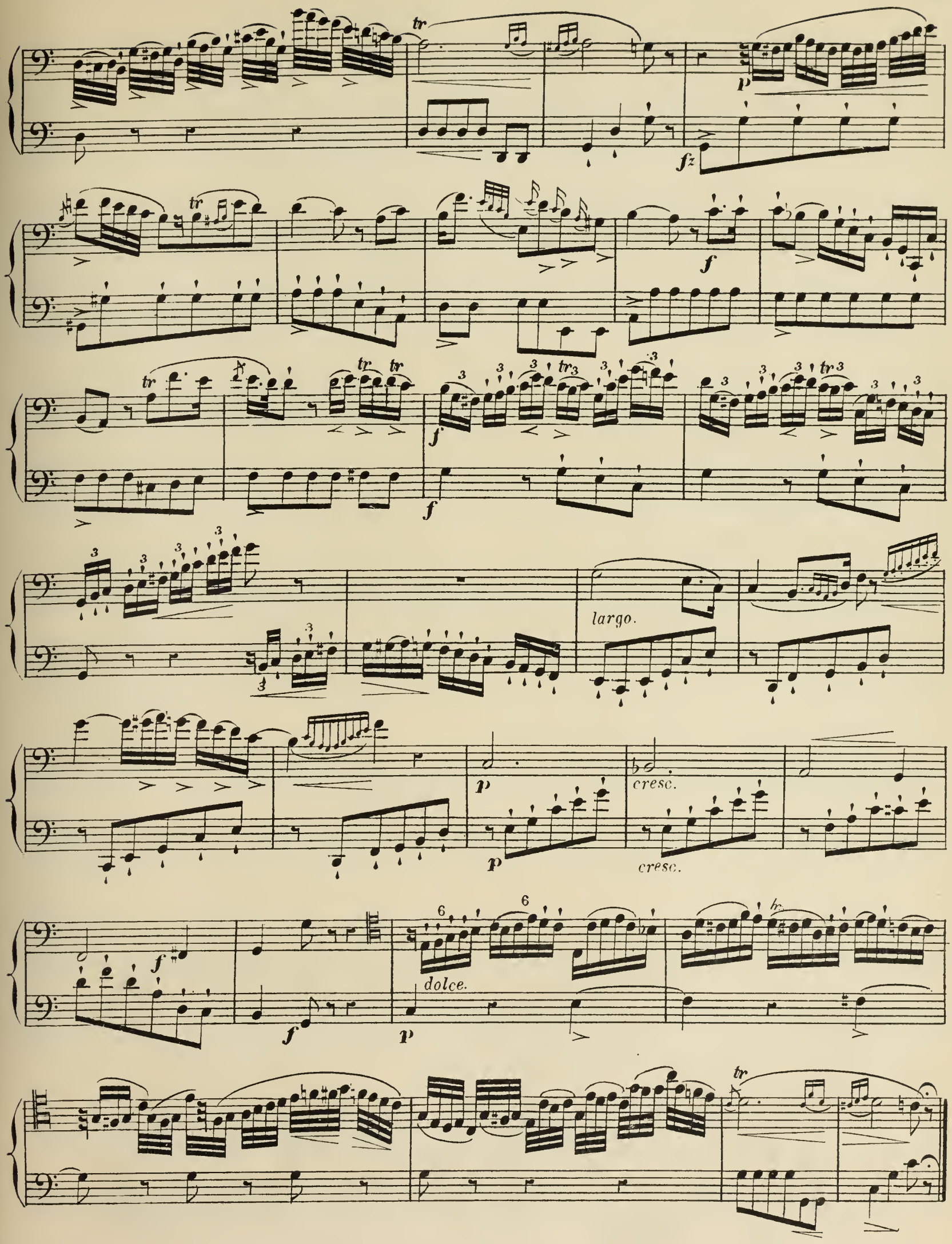
grandioso.

dolce.

cresc.

cresc.

dol


largo.
cresc.
cresc.
dolce.

All.o vivace.

6th STUDY.

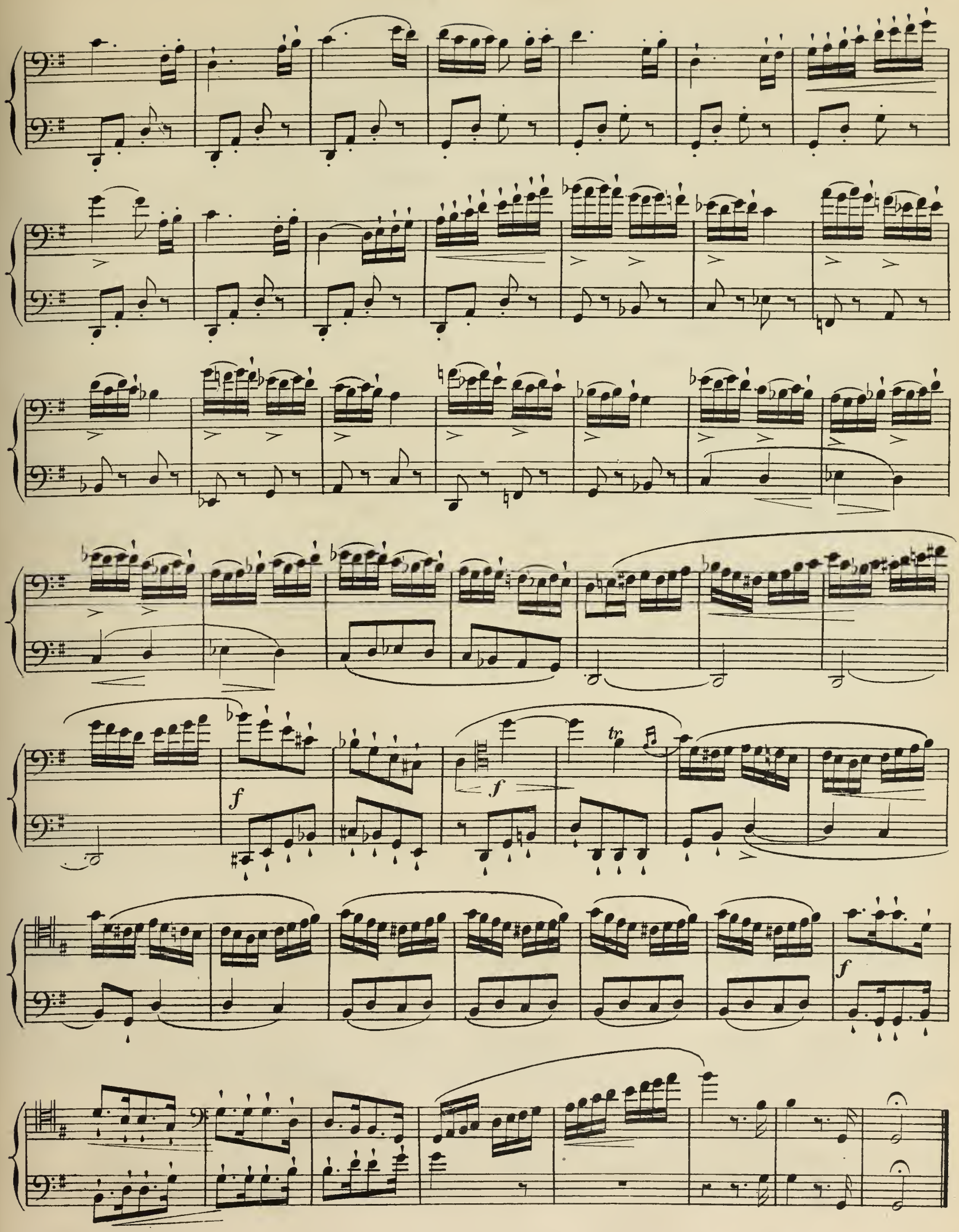
slightly.

p

plegato.

tr

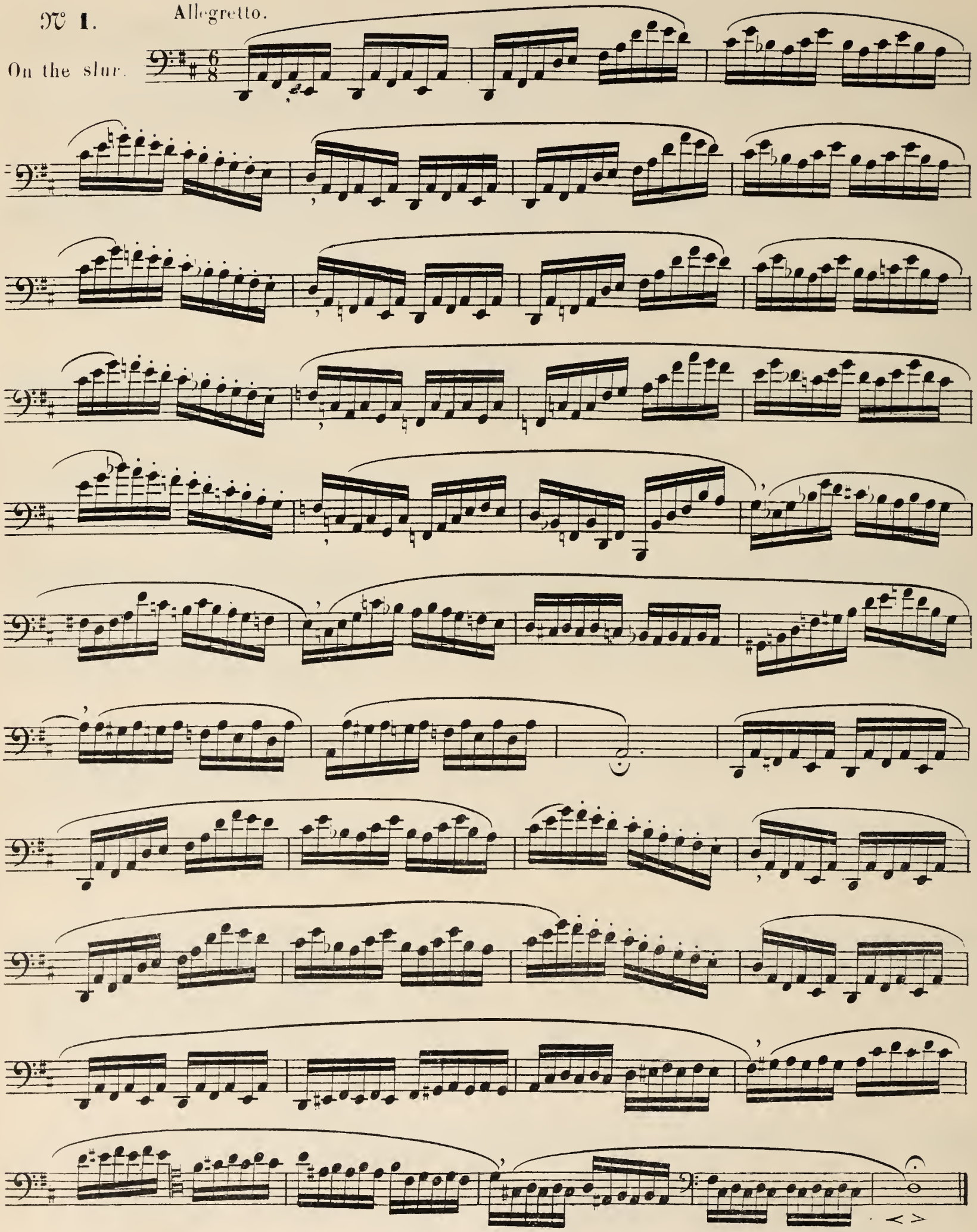
tr


f
f
tr
f

24 GRAND STUDIES.

№ 1. Allegretto.

On the slur.



№ 2. All.o brillante.

Imitation of Violin bowing.

lengthened. lengthened. lengthened. lengthened. lengthened. lengthened.

№ 3. Moderato.

Rythmed slur.

f *f* *p* *f*

№ 4

Allegro.

Arpeggio.

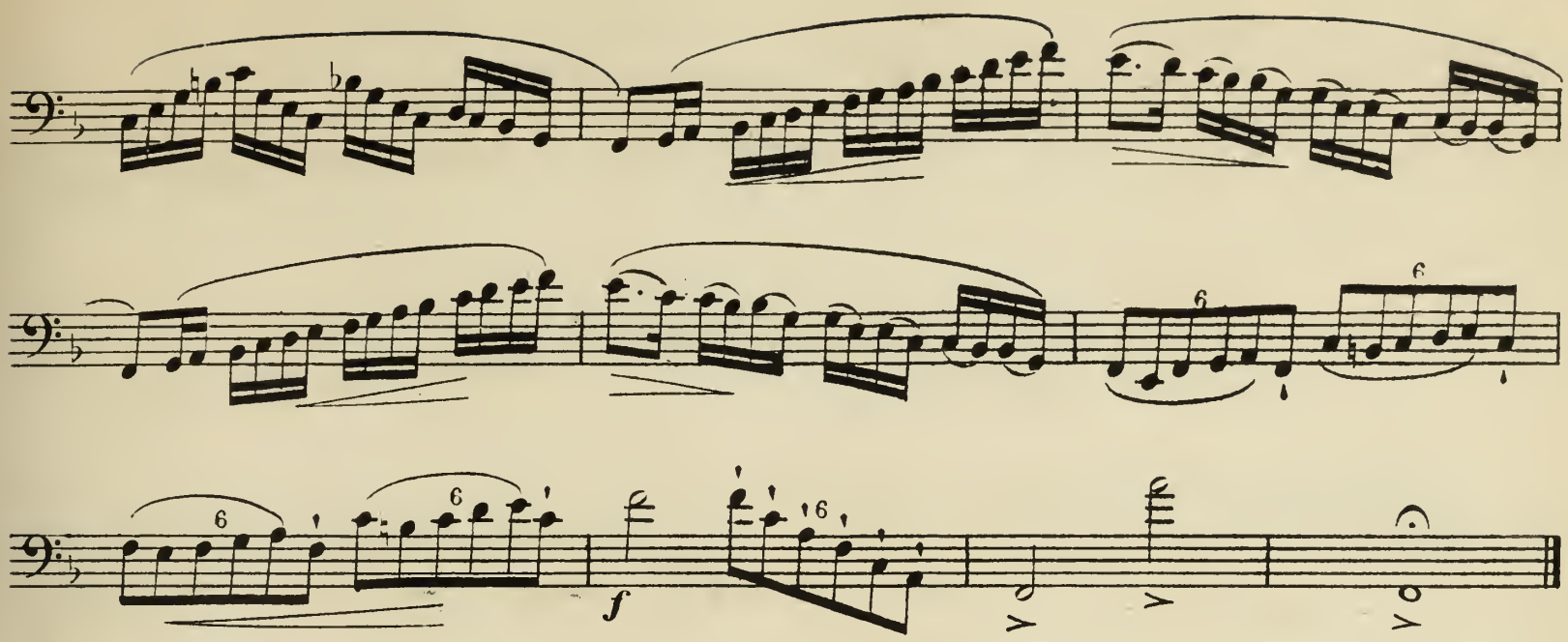
lengthened.

fz

cres.

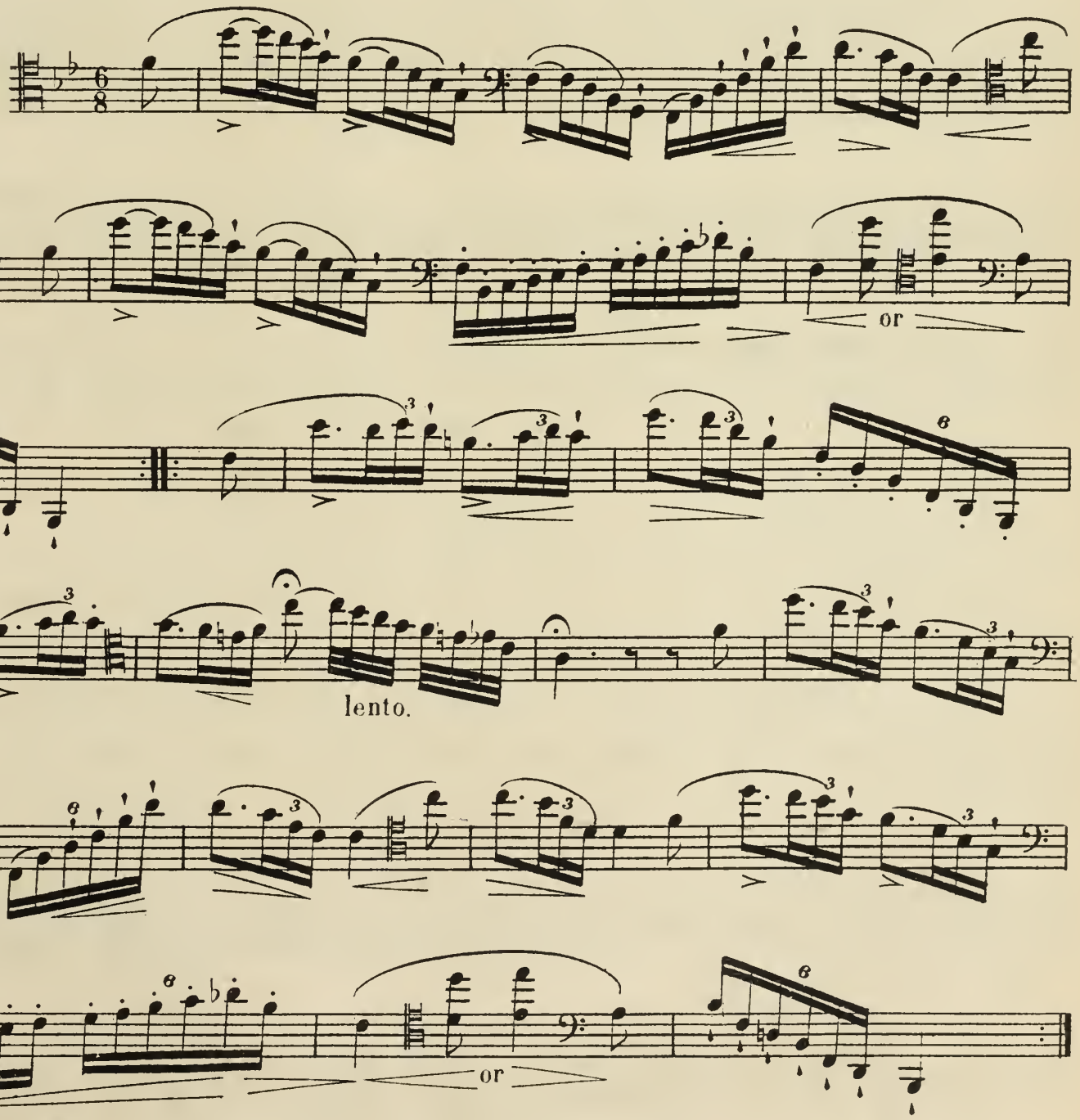
f

diminuendo.



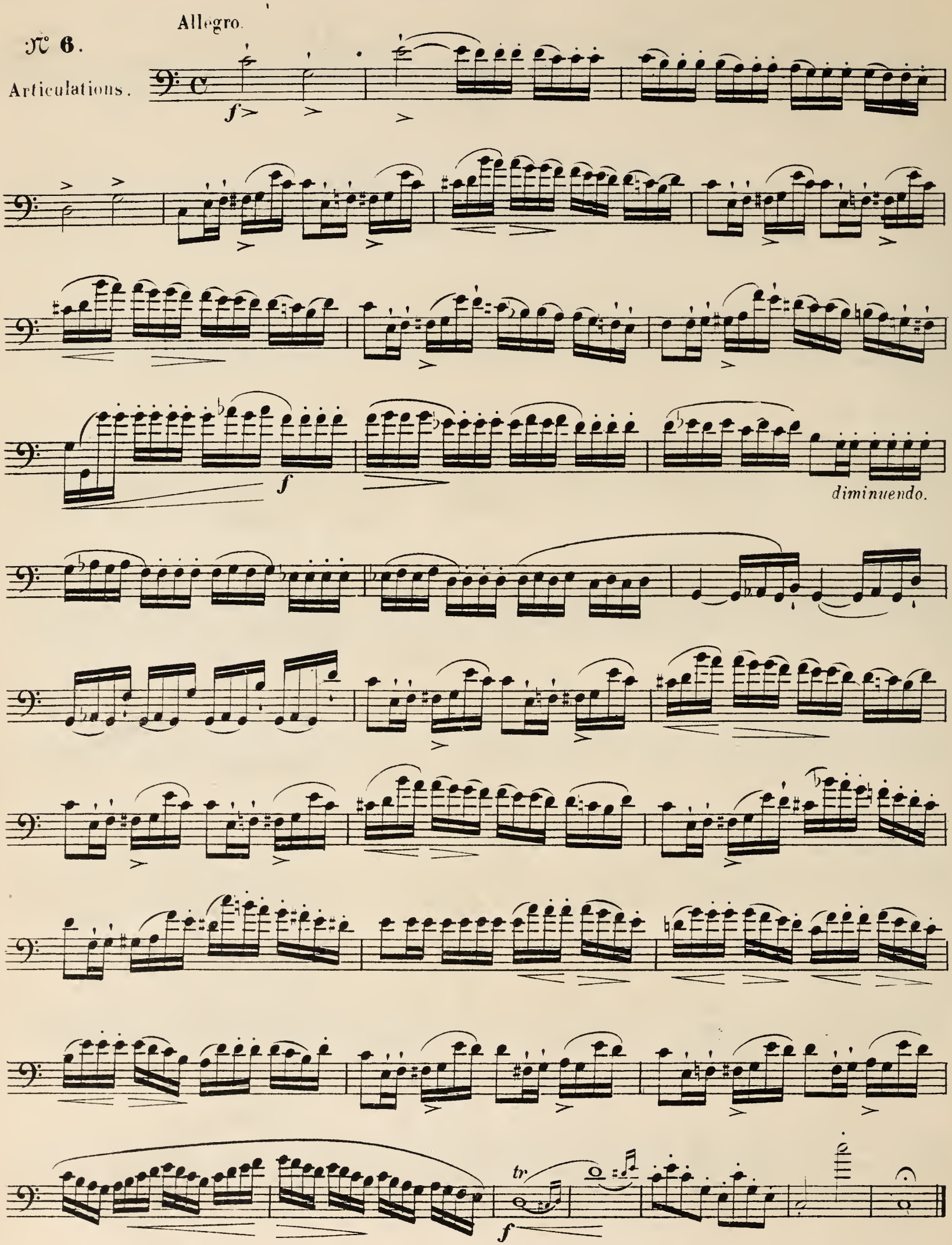
№ 5

Imitation of full length Violin Bowing.



№ 6.

Articulations.



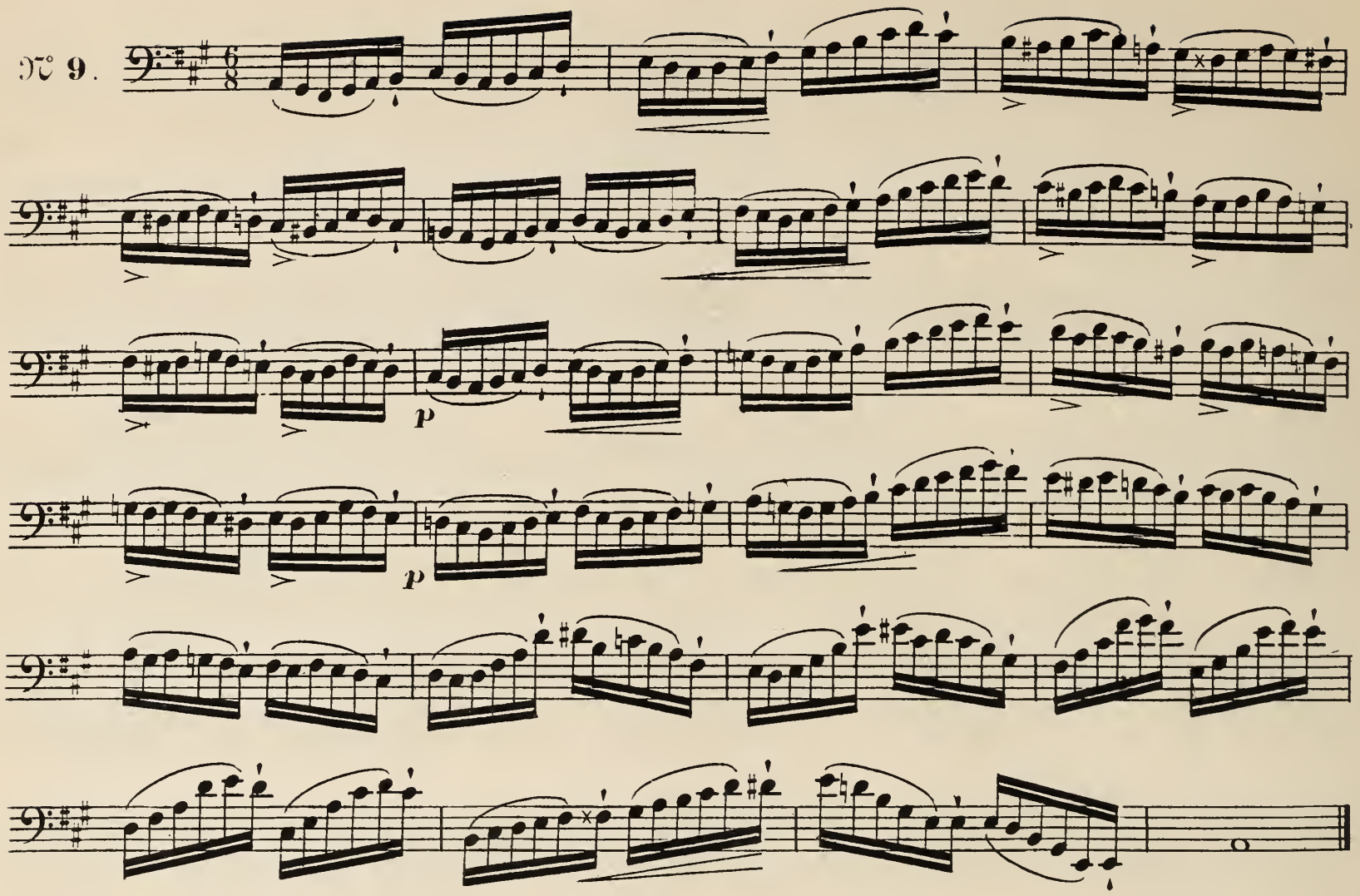
All" vivace.

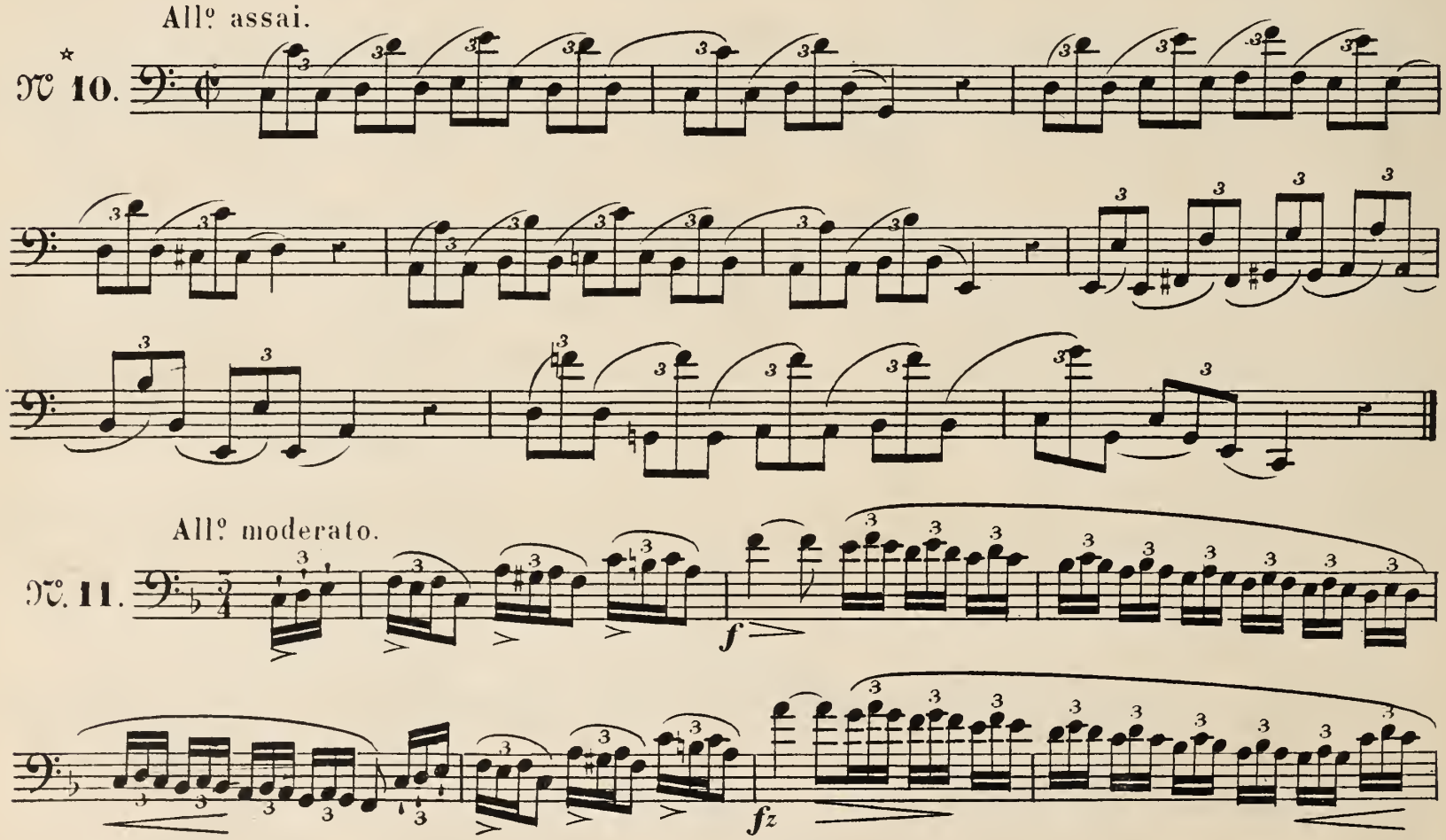
№ 7

tr tr tr tr tr

Maestoso.

№ 8





* When the octave notes do not come out freely, make a draught in the instrument by shaking the top C key.

f

f

fz

Cantabile.

𝔑 **12.**

tr

piu mosso.

f

f:

Tempo 1º.

rall

tr

All.º poco agitato. (♩= 100)

№ 13.

f

p

ritar *dan* *do.*

1.º Tempo.

Presto.

ff

Adagio. (♩= 76)

№ 14.

p

p

rit.

1º Tempo.

rit.

p

ff

p

Mod^to affetuoso (♩ = 92)

№ 15.

p

Poco piu animato.

risoluto. f

sf

risoluto.

f

Larghetto (♩=72)

№ 16.

p

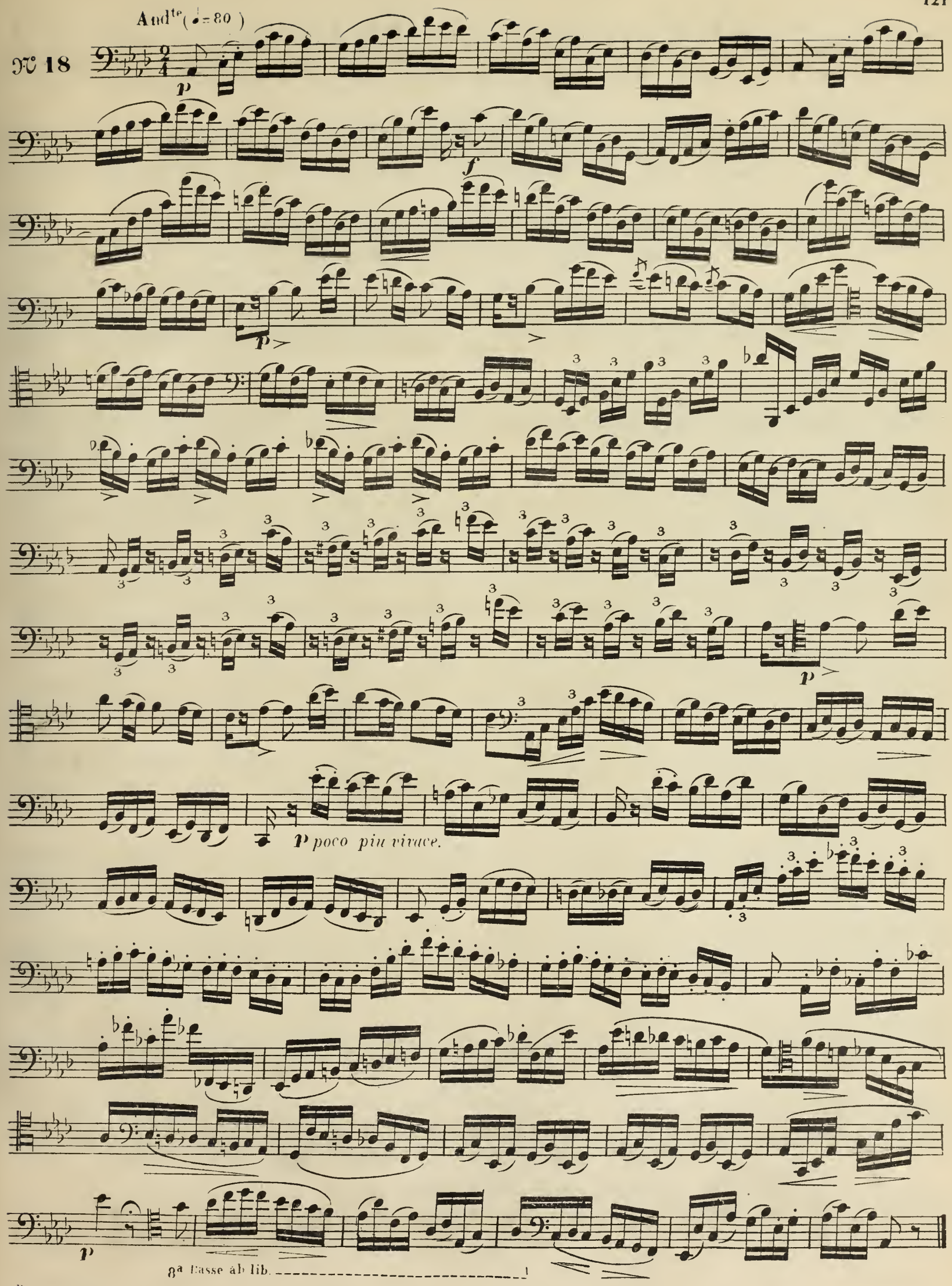
diminuendo. *p* *pp*

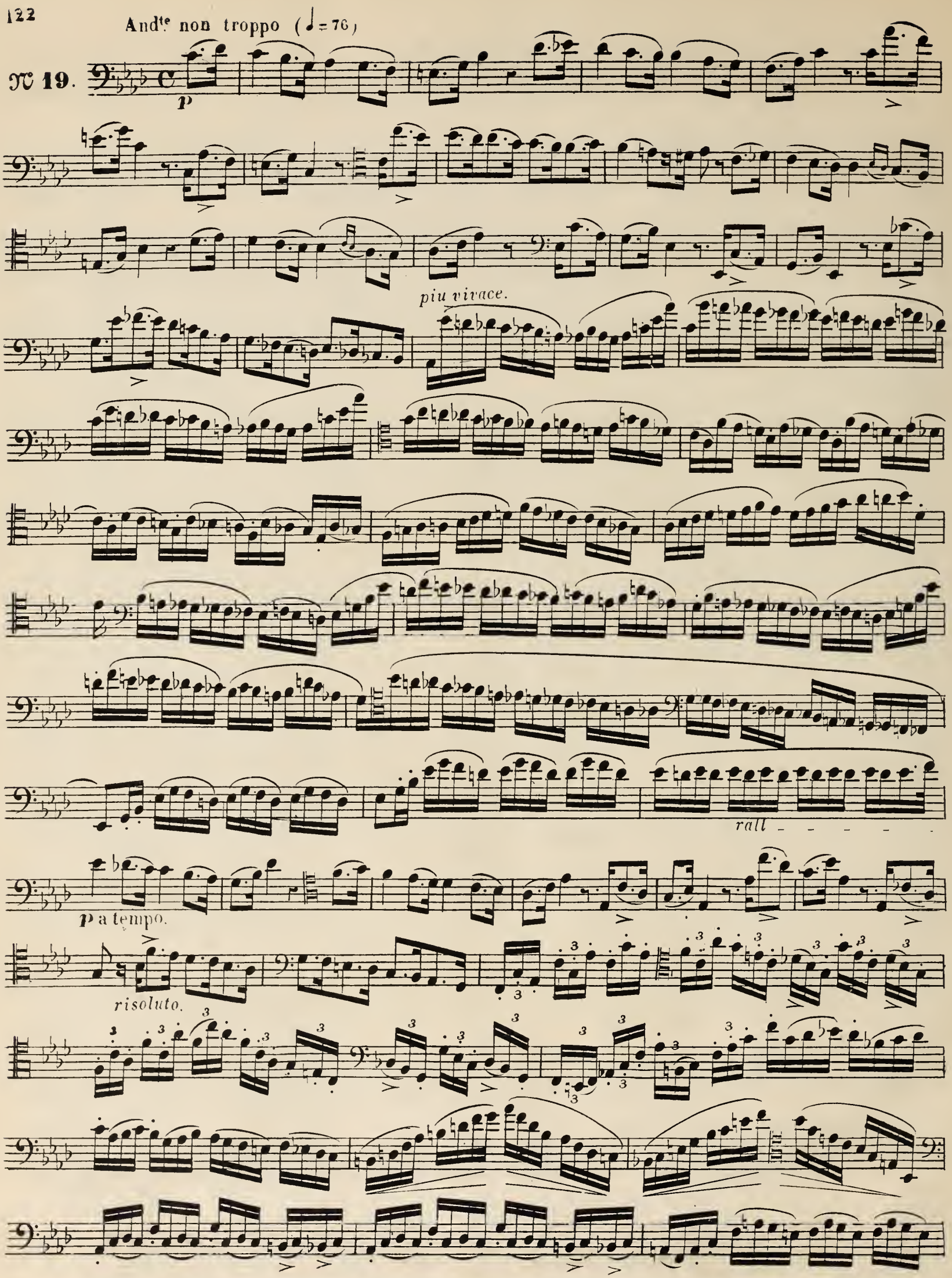
Moderato (♩=112)

№ 17.

f

f


Andte (♩= 80)
№ 18
p
f
p
p
p poco piu vivace.
p
8a Basse ab lib.


Andte non troppo (♩= 76)
№ 19.
p
piu vivace.
rall
p a tempo.
risoluto.

piu lento.

risoluto.

Rall.

Tempo.

Lento.

All.o maestoso (♩= 104)

№ 20.

Adagio sostenuto (♩= 46)

№. 21.

p

tr

marcato.

sf *sf*

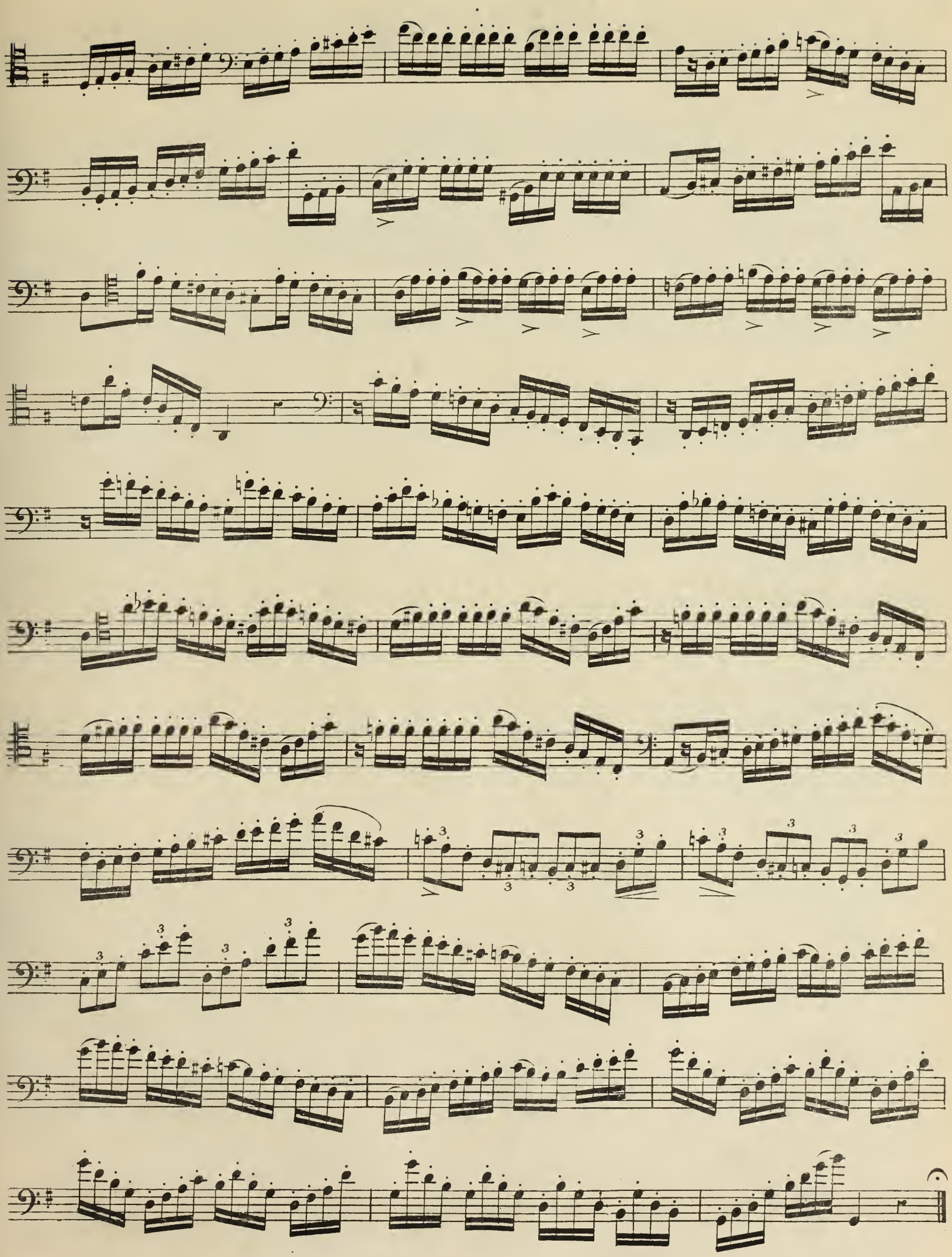
rit.

p Tempo.

№. 22.

Moderato (♩= 100)

Upon the staccato.



№ 23

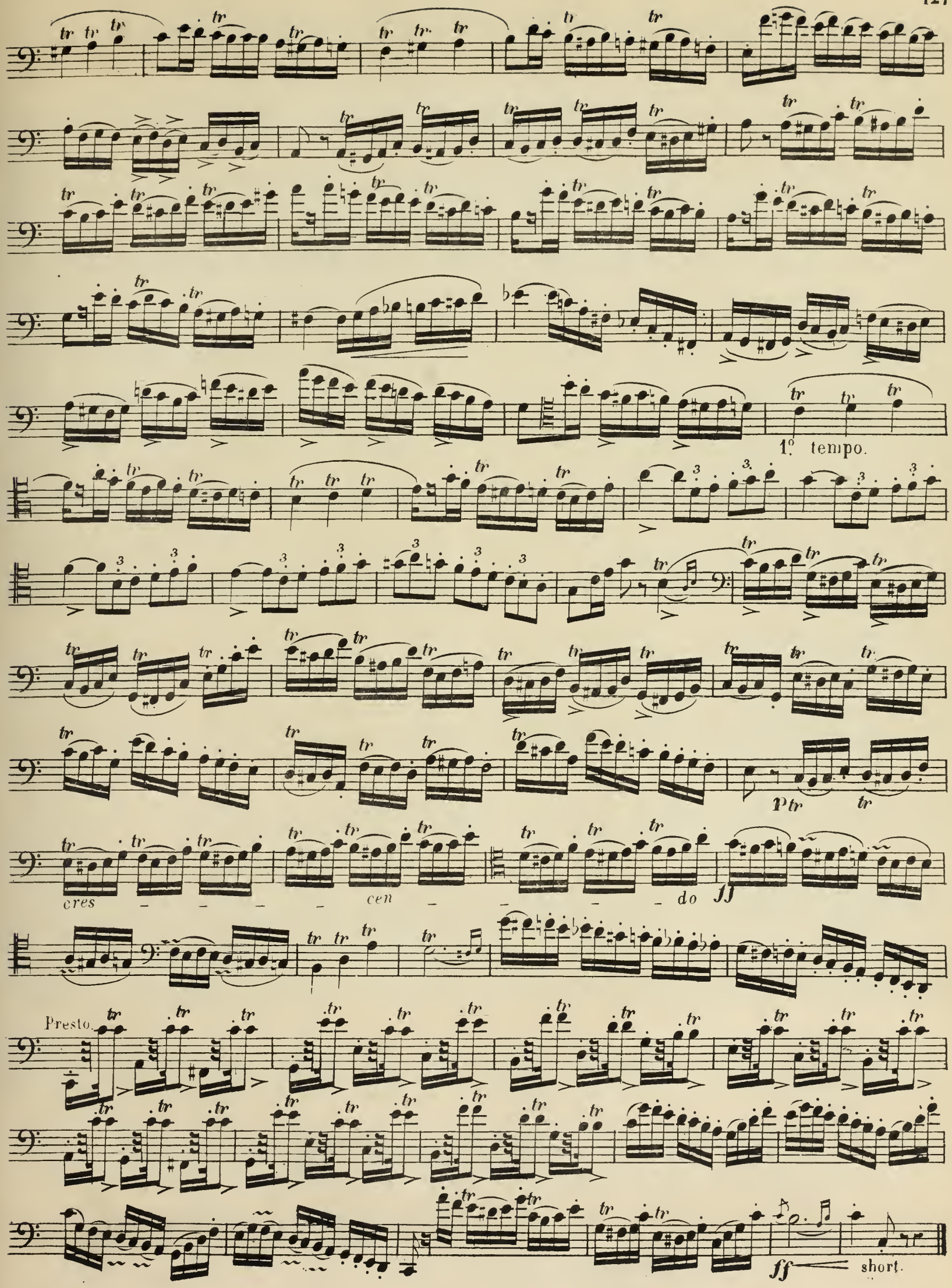
Upon the shake.

Moderato (♩ 92

f

short.

Più lento.


1º tempo.
cres - - - - cen - - - - do
ff
Presto.
ff
short.

ALLEGRETTO FROM BEETHOVEN'S SYMPHONY IN A.

No 24.

BASSOON.

PIANO.

f *p*

f *p*

una corda.

pp

p

p

pp

pp

cres. *poco* *a* *poco*

f *piuf*

f *f* *piuf*

ff

ff

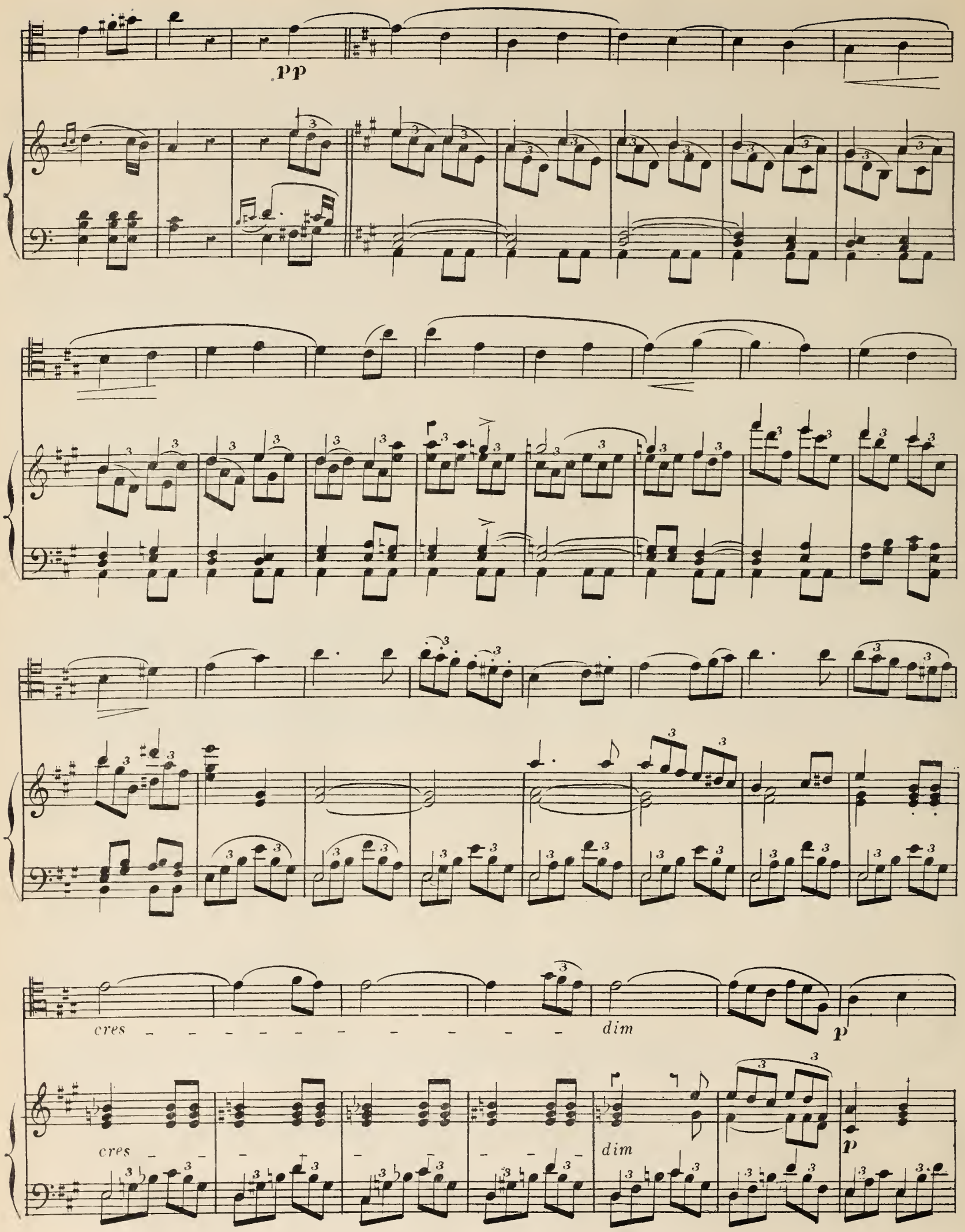
8ª

8ª

dim. *sempre dim.*

sempre dim.

p


pp
cres
dim
p
cres
dim
p

cresc.

cresc.

p

p

cresc.

pp

cresc.

ff

ff

dolce.

f

sf

Ped. ff

8a

pp

Bassoon tutor.

p

cresc.

dim.

cresc.

dim.

staccato.

staccato.

ten.

4 Bassoon tutor.

ten.

p

sempre ***PP***

cres.

ff

p

dolce.

p

pp

dim.

ten.

pp

ten

ff

dim.

pp

ff

Ped.

ff

pp

p ten

ff Ped.

pp

8a

cresc

f

ten.

cresc.

f Ped.

HOW TO PRESERVE YOUR INSTRUMENT.

The damp and dust which accumulate in it impair to a great extent the quality of the tone. When such coat of dirt lies inside the instrument, it flattens it, rendering some of the notes false and difficult to be produced.

To avoid all this, take apart each joint after having played upon the instrument to let the air penetrate it in each part; wipe each joint carefully to prevent the swelling of the wood, or it would soon rot; after playing turn the bottom joint upside down to let the water run out, and pass a worsted cleaner inside every joint.

The above carefully repeated every day will certainly keep the instrument in pretty good order, but still not sufficiently to preserve the quality of it.

It must be cleaned four times a year throughout and the crook six times.

Introduce a piece of linen in each joint so that it touches the inside all round: this will take off the thickest coat of dirt; then introduce a pen dipped in good salad oil; leave the oil inside 24 hours, until it moistes the remaining dirt and with another piece of dry cloth wipe throughout until the linen rag comes out perfectly clean from each joint.

Take care to take the keys off before oiling, or you will spoil the pads.

Before putting oil in the bottom joint, take the cork out with a stick protected with a piece of cloth.

The crook can be cleaned with a long quile which is passed in both ends but not oiled, then blow some water through the large end; it will wash all the dirt off.

It is always better to clean the instrument after you have been playing on it sometime

HOW TO MAKE THE REEDS.

The cane suitable for reeds grows in the south of French, but that from southern Italy is preferable, because it is riper and not so spongy.

To make a reed, take a joint of cane; cut out of it a piece nearly 5 inches long, split it in blades of a little above $\frac{5}{8}$ of an in. wide, each piece makes one reed; hollow it out with a gouge proportioned upon a piece of wood hollowed in the shape of the cane which we shall call a mould. This mould must be of the same length and width as the cut cane, the depth about $\frac{1}{8}$ of an in. It is groved or gouged in a piece of wood of about 9 in. long, 2 in. wide and 1 in thick. The gouge will reduce the cane to $\frac{1}{16}$ of an in. To reduce it to the thinness required, a round edged scraper will be employed; this scraper is used to weaken the centre of the cane where it is to be folded; the extreme ends of the cane should be left stouter to support the thread and wire, the Dutch rush (kind of dark straw) slightly dampened will finish the cane. After this cut a sharp grove in the *bark* of the cane and wet it to make it pliable; the grove must be cut perfectly in the centre and straight across, so that both ends meet to a shade when folded. Having cut the cane at each edge to give it the shape of the reed, pass two wire rings over the united cane, the first ring about in the centre. To bring it as far as that use the back of a knife to push it up all round. The second ring not quite so large is placed at a distance of $\frac{3}{8}$ of an in. below the other. These rings should be made first on an iron form of oval shape to allow the end to pass through. It is necessary to cut some narrow longitudinal groves and split this end in five or six places to take the round shape at the end where it is fixed at the crook.

The rings being fixed, insert the reed on an iron branch of the same size and shape as the small end of the crook; then put on the ligature which is composed of very strong stout thread (waxed) begin it below the second ring tightening it with care that the branch on which it is inserted may support the pressure. Stop the thread with flat knots. Use a small wooden hammer to take the reed off the branch by beating thightly round the ligature; this will also unite the threading together. Hold the reed up side down as if you were cutting a pencil; take a penknife and begin cutting the bark about $\frac{1}{4}$ in. from the first ring, cutting more and more down to the broad part of the ring, so as to clear the blade of the reed from the bark. After this take a strong pair of scissors and cut sharply the top end which ties the two blades together by the folding.

Before trying the reed, scrape it gently with a sharp knife, finish it with sharp piece of glass and then with wetted Dutch rush. If the blades of the reeds are too close squeeze with a plyer the two sides where the first ring is; if too open the other ring is to be squeezed.

When entirely finished; varnish the ligature over with the following composition.

2 oz. shell lac ½ oz. vermillion, about 1 wine glass full of alcohol: put the whole in a small bottle until well melted together, shake the bottle to assist the melting, before using it and take care to cork carefully. If too thick put more alcohol. If the quantity is too much, it can be kept for further use.

MUSICAL TERMS

(ITALIAN.)

The following are very important to learn by heart.

TERM.	SIGNIFICATION.	ABBREVIAN
Accelerando	With gradually increasing velocity of movement	Accel.
Adagio	A very slow movement	Adº
Ad libitum	At will, or discretion	Ad lib
Allegretto	Not so quick as Allegro	Allᵗᵗᵒ
Allegro	Quick	Allº
Andante	A slow movement	Andᵗᵉ
Andantino	Slower than Andante	Andⁿᵒ
Animato	Animated, life.	
A poco à poco	By little and little.	
Assai	Very.	
A tempo	Original time	A tem.
Ben	Well.	
Bis	Over again	
Brio	Brilliant.	
Cantabile	Graceful.	
Capo	Head or beginning	C.
Coda	Termination.	
Con	With.	
Crescendo	To increase	Cres
Da	By, for, from	D.
Da Capo	From the beginning	D.C.
Di	Of.	
Diminuendo	To decrease	Dim.
Dolce	Sweet, delicate	Dol.
Energico	Energy	
Espressivo	Expression	Express.
Finale	End of movement etc	Fine.
Forte	Loud	*f*
Fortissimo	Very loud	*ff*
Fuoco	Fire, animation.	
Grandioso	Grand style	Grandº
Grave	Very slow, solemn.	
Guisto	Strict time.	
Gusto	Elegantly	
Impetuoso	Impetuously.	
Irresoluto	Irresolutely.	
Larghetto	Slow mesured mouvement.	
Largo	Large.	
Legarto	Smooth connected.	
Lento	Slow.	
Ma	But.	
Maestoso	Majestic	Maestº
Marziale	Martial	Marzlᵉ
Meno	Less	Men.
Moderato	Moderate	Modᵗᵒ
Molto	Much.	
Morendo	Gradually dying away.	
Mosso	More, much.	
Moto	Agitation.	
Non	Not.	
Obligato	Indispensable.	
Piacere	Will, pleasure.	
Piano	Soft	*p*
Pianissimo	Very soft	*pp*
Piu	More.	
Poco	Little.	
Presto	Very quick	
Prestissimo	The quickest degree of movement.	Prestᵐᵒ
Quasi	In the style of.	
Rallentando	Less speed of movement	Rall.
Ritard	Retardation	Rit.
Signo	Sign (dal signo) repeat from sign	𝄋
Sempre	Always	
Spirito	Spirit, lively	
Sostenuto	Sustained	Sostº
Staccato	Short distinct.	
Stringendo	Accelerating the degree of movement.	
Subito	Quickly.	
Tacet	Silent.	
Tempo	Time.	
Troppo	Too much.	
Tutti	To play, to join.	
Vivace	Quick	
Vivo	Lively.	
Volti subito	Turn quickly	

TERMS WITH THE ADDITION OF OTHER WORDS.

Andante ma non troppo	Slow, but not too slow.
..... cantabile	Slow, but in a singing style.
..... con molto	Slow, but with emotion.
..... grazioso	Slow, but gracefully.
..... maestoso	Slow, majestic.
..... grave	Slow, solemn.
Andantino sostenuto	Slow, and sustained.
Allegro agitato	Quick with agitation.
..... assai	Very quick.
..... con brio	Quick with brilliancy.
..... con fuoco	Quick with fire.
..... con moto	Quick with agitation.
..... con spirito	Quick with spirit.
..... moderato	Moderately quick.
..... piu mosso	Rather quickly.
..... vivace	Very quick.
Ben marcato	Well marked.
Con forza	With force.
Con brio ed animato	With animation & brilliancy.
Con espressivo	With expression.
Dolce con gusto	Sweetly with elegance.
L'istesso tempo	The same time.
Meno mosso	Less quick.
Meno vivo	Less spirit.
Piu lento	Rather slow.
Piu presto	Rather accelerated.

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